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No. 2004.

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LONDON, SATURDAY, MARCH 24, 1866.

LITERATURE

Les Travailliers de la Mer. By Victor Hugo. 3 vols. (Bruxelles, Lacroix, Verboeckhoven et Cie.)

Toilers of the Sea. By Victor Hugo. Authorized English Translation. By W. Moy Thomas. (Low & Co.)

WHEN we first heard that M. Hugo was writing a story about Guernsey, we naturally promised ourselves a living picture of the singular and ill-known race of plodding farmers and brave seamen who have their home in that lovely little island, and perhaps, too, some incidental jottings by the poet, Hugo,—the recollections of his evening walks among the myrtles, the hydrangeas and the ferns of the Guernsey valleys, or in the sweet solitudes of the Guernsey bays. But for everything save an inventory of the thousand rocks—each with its mysterious name—which guard Guernsey in its loneliness, we must go elsewhere; or, if we may so hope, must wait for something yet to come from M. Hugo's pen. That he loves Guernsey is said in the dedication of this book; that, on their side, the Guernsey people respect its author it needs not much acquaintance with the fishermen of St. Peter's Port to know. Why, then, instead of sketching for us, and introducing both to French homes and to English firesides, the almost unknown "Guernsiais" has M. Hugo confined himself to drawing Frenchmen—half or whole—mere sojourners in Guernsey? We can readily understand that M. Hugo, who has sought and found in "this hospitable rock" a refuge after his own heart, would shrink from giving island-names to any of his characters; the number of these names is far too limited,—the study of family history too much followed,—to make such a course prudent, or even possible, to a man of delicacy. But why not give us island habits, island manners, under any names, or without the vehicle of names at all? As it is, the book is French in its very essence. The hero is French, the heroine is French, the catastrophe is French, while the successful lover, intended for an Englishman, may be anything that is not Guernsiais.

In his Preface, M. Hugo tells us that Religion, Society, Nature—the three needs of man—each involves a struggle, a fight with obstacles in the shape of superstition, in the shape of prejudice, in the shape of elements. The history of these three fights has each its book:—for the first, 'Notre Dame de Paris'; 'Les Misérables' for the second; for the last, the present work. So saying, M. Hugo condescends to follow Æschylus in making a trilogy of his creations; but surely, so far as 'Notre Dame de Paris' was concerned, the notion was an afterthought.

Now for the story itself. M. Hugo commences dramatically, with an event instead of a description: On Christmas day of 182*, the roads in Guernsey were white with snow, an event of rare occurrence; a man named Gilliatt, walking some distance behind a lovely girl of sixteen, Déruchette, saw her stoop to write with her finger on the snow, and then turn round smiling. On his coming to the spot he found that the word written was his name. "He stood a long time still, looking at the name, the tiny footprints, and the snow; then went on his way, thinking." Gilliatt was not liked in St. Sampson's, where he dwelt. He was accused of magic arts; at all events, he lived by preference in a haunted house,—of this there could be no doubt. He was not a member of any of the island families; he was,

it was supposed, a Frenchman,—perhaps an Englishman; no one knew. As Gilliatt proved in the end a hero, M. Hugo prefers the French theory.

Lethierry now comes on the scene. A brave sailor had Lethierry been in his day, and now, in his old age, he was known as an active and well-to-do ship-rigger. Loving the remembrance of his former struggles with the seas, he almost rejoiced when a gale disturbed the monotony of his existence and gave him the chance of putting off to save the lives of shipwrecked mariners, or of once more battling with the elements by working a disabled merchantman into port. After service such as this he would pass the evening by his fireside, employed, Guernsey fashion, in knitting socks. Somewhat of a scholar, though, was Lethierry; but, unlike other Guernsey sailors, he cared little for religion:—the name of Voltaire was better known to him than that of Wesley. Of his nature, M. Hugo says, "He carried his heart on his hand; a large hand and a large heart." Of his religion, "Il croyait au bon Dieu; pas au reste. Le peu qu'il allait aux églises était politesse. En mer il était superstitieux." A rugged, straightforward, brave old salt was Lethierry. With Lethierry lived his niece Déruchette. M. Hugo's description of this young girl surpasses in its poetry and its airiness everything that he has written. It commences thus:—"A bird in the shape of a girl—what can be more exquisite? Fancy for a moment that you have it at home: that would be Déruchette. The delicious being! One would be tempted to say: Good morning, Miss Goldfinch: we cannot see your wings, but we hear your warbling." Graceful, innocent and fairy-like,—a coquette by nature, though,—she daily broke the hearts of honest men, but never knew it. Déruchette was not the only love of Lethierry; she shared with another his protection and his care—this other was Durande, his steamer:—"Sometimes in the evening, after sunset, when darkness unites itself to sea, and twilight lends a sort of terror to the waves, there might be seen entering the channel of St. Sampson, on a sinister swelling of the tide, a kind of shapeless mass, of black and monstrous profile, whistling and spitting, something horrible, growling like a wild beast and smoking like a volcano, a kind of hydra foaming in the sea-froth, dragging after it a fog, rushing at the town with a frightful beating of its fins, and from its gullet belching flames. This was Durande." It needed a hardy sceptic such as Lethierry to introduce a steamer to the "Puritan Archipelago," in opposition at once to the self-interest and to the religious fanaticism of the beachmen; Durande was at once nicknamed "the Devil-boat," and the very preachers encouraged the aversion with which their people viewed the monster.

Lethierry had had a partner, Rantaine,—a clever, burly scamp:—"La force servant d'enveloppe à la ruse, c'était là Rantaine." Nothing can be finer than some of the minutest touches in M. Hugo's description of this scoundrel. One fine day Rantaine made off with 50,000 francs of Lethierry's, or half the latter's savings. As Lethierry grew in years it became necessary for him to intrust the management of the Durande to a subordinate, and for this purpose he had sought about for a brave seaman and a man of honesty. His choice had fallen upon Sieur Clubin, of the parish of Torteval, a man of few words, with a high reputation for trustworthiness. "Lethierry had every week his two great pleasures; one pleasure on Tuesday and one pleasure on Friday. Pleasure the first, seeing the Durande

start; pleasure the second, seeing her return. On Fridays the appearance of Lethierry at his window was as good as a signal. When he was seen at the bow-window of his house, the Bravées, lighting his pipe, people said, 'Ah! the steamer is in sight,—the one smoke announced the other. The Durande on coming into harbour made fast her cable under Lethierry's windows, to a great iron ring that was built into the basement of the Bravées. On those nights Lethierry slept soundly in his hammock, feeling Déruchette asleep on the one side, and Durande moored on the other."

In looking for a husband for Déruchette it was Lethierry's aim to find a man who should be at the same time a husband for Durande:—"A man who can manage a ship," said he, "can manage a woman." Sieur Clubin was nearly as old as he was, Durande had need of a young and active captain, "a true successor to the founder, the inventor, the creator." "The master of Durande would be to some extent the son-in-law of Lethierry. Why not fuse the two sons-in-law into one? . . . He, too, saw a bridegroom in his dreams; a powerful topsman, tanned and tawny, a sea athlete; this was his ideal. It was not quite Déruchette's ideal though. Hers was a rosier dream."

"Lethierry had a failing—a serious failing—he hated priests." The priests of all denominations had fought against "the Devil-boat," and he had not forgiven them. He viewed the whole class with a steady, passive hatred which allowed of no exception. He made awkward blunders in his spelling sometimes; "pape ôté" for "papauté" was one of them. In short, his feelings on the subject of religion were completely French, and the "proper" Guernsey people disowned him, and called him usually "le Français." Much as Lethierry hated priests he was, however, outwardly civil to them all, and on great feast days, such as Christmas, would go with Déruchette to church.

The analysis of the thoughts which rushed through Gilliatt's brain as he lay awake for two nights after Déruchette had written his name in the snow, is equal, in its own way, to any of the analyses of feelings in 'Les Misérables.' The conclusion is exquisite:—"On waking, he thought of Déruchette, and was much angered against her; he felt sorry he was no longer a little boy, for then he should have gone and thrown stones at her windows. Then he reflected that were he a little boy again, his mother would be alive, and then he began to weep." "Bonny Dundee" was the favourite song of Déruchette. Gilliatt, having discovered this, took to playing it violently on his favourite bagpipe (or, as M. Hugo will have it, "bug-pipe"), to the horror and disgust of old Lethierry:—"What does he play the pipes for, the blockhead? He loves Déruchette, that's clear. You're wasting your time, my fine fellow. Whoever wants Déruchette must come to me, and not with a flute in his mouth either." Déruchette hardly knew what to make of it, or, as M. Hugo says, with a shade of meaning hardly to be rendered in English, "Déruchette n'aimait pas beaucoup cela."

Four years pass over without a change. Gilliatt still loved Déruchette, without breathing a word of it to any one; almost, perhaps, without knowing it himself. Déruchette was still indifferent to Gilliatt. The rector of St. Sampson's having been promoted to the capital, St. Peter's Port, it was noised about that the Rev. Ebenezer Caudray was to take his place. The latter belonged to a good family, and would be very rich on his uncle's death. It was rumoured that he was primitive and severe in his religious notions—a devout follower of the forms of the early Christian Church.

Time was dealing well with Lethierry. The old man had paid his debts, made up his losses by Rantaine's villany, and the Durande was bringing him in a thousand pounds a year. She had made, not only his fortune, but that of all the township of St. Sampson's.

In St. Sampson's parish, near where Gilliatt lived, there was, at low water, a reef connecting with the land a pyramidal rock. At high water the rock was all but covered; the reef completely so. On the sea face of this singular rock there was a natural arm-chair, from which a lovely prospect opened towards Alderney and the coast of France. For this chair the Celtic name was, say antiquaries, "Gild-Holm-'Ur,"—the popular adaptation of it, "Qui dort meurt." The latter name derived its force from the drowning, in the fatal chair, of many who had come to enjoy the scene, been nursed to slumber by the drowsy music of the waves, and awakened only to be swallowed by the tide.

Gilliatt, coming home from fishing one sunny afternoon, came sailing close down upon the chair "Gild-Holm-'Ur." The tide was rising fast, and the retreat from the rock to land was already cut off. In sailing past, to his astonishment he saw a man asleep upon the chair. With difficulty he worked his fishing-vessel in, and saved the stranger's life. The stranger was a pale, grave youth, in black: as Gilliatt discovered later, it was Ebenezer Caudray. As Gilliatt was wandering homewards through the fields, his mind absorbed with Déruchette, he heard a shout, "There is news, Gilliatt." It was Sieur Landoy, who, in driving past, had caught sight of him, and pulled up suddenly. "Where?" he answered.—"At the Bravées."—"What is it?"—"I am too far off to tell you," Gilliatt shuddered. Mark his next question: "Is Miss Déruchette going to be married?"—"A long way from that."—"What do you mean?"—"Go to the Bravées, and you will know." Remark that M. Hugo, after having worked us up to this point, leaves us for some 200 pages before he satisfies us by telling us what has happened.

During one of Clubin's stays at St. Malo, while awaiting the completion of the loading of the Durande, a strange incident, in which he was mixed up, occurred at the point of the "Décollé," near that town. An armed man, in a long military cloak, stood upon the cliff, telescope in hand, watching a vessel which was lying-off the point. The man was a coast-guardman. A boat put off from the ship, and began to row rapidly towards the point on which he stood. A tall and swarthy stranger, in a broad-brimmed hat, rose from behind a rock where he had lain hid, and, creeping behind the watcher, pushed him suddenly over the cliff. The murderer, looking to see that his victim had disappeared, started at hearing suddenly a quiet voice behind him, "Halloo, Rantaine, good morning; you have just killed a man, I see." The new comer was Sieur Clubin. After a few words had passed, Rantaine began making towards Clubin, when he heard the click of a revolver. "Stop where you are," said Clubin. A conversation followed, which is perhaps the best specimen in existence of M. Hugo's lighter manner; it ends by Clubin forcing Rantaine to toss him over a box containing three thousand-pound notes, while Clubin upbraids Rantaine for the robbery of Lethierry, and tells him that his object is the restitution of the money, with interest, to the latter. As the conversation ends, the boat arrives, and Clubin permits Rantaine to go. Rantaine stands up in the stern, and tells him that he shall write to Lethierry, to let him know that Clubin has his money. The next morning Clubin sails as

usual for Guernsey, in spite of warning against a fog.

Few people who have not lived in the Channel on the north-west coast of France have any notion of what is meant by a "down-Channel fog." Few will believe what M. Hugo says of the power of foretelling fogs some twenty hours possessed by many of the older sailors; the fact, however, is as M. Hugo gives it, that this power is exercised with absolute certainty.

In the description of the great fog, and loss of the Durande upon the Douvres rocks, M. Hugo excels himself. The reef is absolutely uninhabited, and, being very dangerous, seldom visited. The Durande left Guernsey on a lovely morning, sunny, bright and warm, with a fresh and pleasant breeze from the north-west. On the western horizon, however, was a little greyish cloud. The conversation of the passengers is given us by M. Hugo; it was sparkling and airy as the day itself—turning now on flies, now on women, now on cattle, now on the nations of the world. The grey cloud on the horizon was growing all the while, the wind had dropped, the sunlight was no longer warm. The conversation took a somewhat less lively turn; the talk was now of reefs and rocks—of the Grelets, the Minquiers, the Dirouilles, and all their dangers. The conversation was abruptly put an end to by Clubin's crying, in a voice of thunder, to the helmsman, "Tu es ivre." The slowly spreading fog now took up half the sky. The talk was now of nothing but the weather. Suddenly the Durande "plunged into the gloom, the sun turned white, the passengers and crew stood shivering. . . . Every now and then great waves of fog came up, and hid the sun. When they had passed he re-appeared, paler still, and sick. . . . The sky was no longer seen—the sea was no longer seen; there was no longer any wind. . . . Fog makes silence on the ocean, quelling the wave and hushing up the wind. In this silence there was something disquieting and doleful about the rattle of the paddles." Clubin drives the drunken steersman from the helm, and takes the place himself. Shortly after this, late in the afternoon, the fog began to "lift," and the sea became once more visible: its tranquillity had left the sea; great slowly-swelling waves began to rise. Suddenly a Guernsey passenger cried to the captain that he had sighted the Hanois rocks straight ahead. Clubin merely answered him, "You're wrong." The next minute the passenger cried, "Come about."

"Why?" said Clubin; and before many words had passed there came a crash, and the Durande began to fill. Clubin ordered out the boat; placed in it all the passengers and crew, besides his papers, and then announced his intention of staying by his ship. They left him, as he wished.

Clubin was a man who had long been waiting for an opportunity, and now the opportunity had been offered and seized by him. The whole thing was a trick: he it was who had made the helmsman drunk with brandy—he it was who had run the vessel on the Hanois, with the intention of swimming to Pleinmont with the 3,000*l.* that he had stolen from Rantaine, and thence escaping by the machinery of the smugglers and of the haunted house. The advantage of the shipwreck plan was this, that thus he passed for dead, "the best of disappearances," and that thus he left behind him a good name,—a fact which "made a work of art of his whole life." "Hypocrisy had weighed for many years upon this man;" at last he had thrown it off, and was emancipated and set free for ever. He was tired of being admired and looked up to by inferiors. Now, on this bare rock, he could frankly confess himself a villain,

and a successful one. Clubin was triumphant. He stood looking at his former honesty "as the serpent looks at its old skin." He began thinking of the trades and enterprises in which he might employ his capital: the South American coffee-trade seemed good to him. He was thinking of starting upon his swim to the mainland (one he had often accomplished), when the fog lifted, and instead of the great Hanois he saw the Douvres. Instead of one mile from shore—fifteen! We need hardly tell the reader that M. Hugo makes the most of this magnificent situation; not only this, but he works the excitement up to a still higher pitch. After a strange agony at his discovery, Clubin sees a sail. He strips (retaining the stolen money in a leathern belt about his waist) to swim to the highest rock to signal thence: he plunges into the water, when something catches him by the foot.

M. Hugo now leads us to the scene which he has already to some extent anticipated,—the receipt by Lethierry of the news of the loss of the Durande. When Gilliatt reached the Bravées he found the house crowded with people, and in a lower room Lethierry, standing leaning against the wall, silent and bewildered—his grey head bowed upon his breast; by his side sat Déruchette, weeping and holding him clenched fist in her locked hands. A vessel, the Shealtiel, had come into Guernsey after the arrival of the Durande's boat; reported that she had seen the wreck and lain some time alongside the Douvres; that as Clubin was not there, he had probably been taken off by some St. Malo lugger about the time the fog had lifted. The waves, the captain said, had taken the Durande, and thrown her between two high rocks, where she lay far above the water, exposed to every wind; her machinery seemed safe, however. The pilot who had brought in the Shealtiel was asked whether there was any possibility of saving the machinery; he answered, "There lives not the man who will go and fetch it. If there were such a man . . ."—"I would wed him," said Déruchette. Gilliatt came forward:—"You would wed him, Miss Déruchette?" Lethierry, drawing himself up to his full height and standing clear of the wall, replied to him, "Déruchette should wed him. I pledge my word to God upon it." (Lethierry's most solemn oath.)

The next day not a single boat had put off from Guernsey; the cocks had crowed at mid-day,—a sure sign this of bad fishing weather, say the Guernsey beachmen. At evening a boat set sail from the Houmet, near St. Sampson's, and was seen by several observers, one after the other, to coast round the dangerous north and west shores of Guernsey, in a direction which no fishing-boat before had ever taken. When the sail crossed between the moon and him, the lighthouse-keeper of Lihou shuddered, and thenceforth believed that he had seen the Black Lady of the Sea. It was Gilliatt.

That evening, while Lethierry was sitting vacantly, with an almost childish look upon his face, the late rector of St. Sampson's came with his successor, to introduce the latter, and to offer his help to Lethierry. The latter's only answer to the bow of Ebenezer Caudray was a growl from between the teeth of "mauvais matelot." Dr. Hérode sat for a long time talking vainly to Déruchette, who listened, and to Lethierry, who shut his ears. At last Lethierry, in a pause, cried out, "Parbleu, it was my fault."—"What?" said Dr. Hérode.—"It was my fault, I say."—"What was your fault?"—"Was not it I who made the Durande return on Fridays?"—Dr. Hérode rose to go, but begged Déruchette to let him open his Bible at hazard and see if the passage on which his

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finger fell would carry consolation to them: it was the passage about Isaac and Rebecca. Ebenezer and Déruchette exchanged looks.

Exactly one volume of the three is filled with the account of Gilliatt's adventures on the rock, including under this head the storm. This portion of the work it is which explains the Preface; this portion, too, it is which gives its peculiar character to the work and justifies the title. The history of Gilliatt's labours is undoubtedly tedious; the history of the great storm, or, as M. Hugo prefers to call it, the battle of the elements with Gilliatt, is as undoubtedly the most magnificent description that M. Hugo has ever given to the world.

It was late when Gilliatt woke from the sleep into which he had fallen on the ceasing of the storm,—too late for him to start that day for Guernsey. Wandering over the rocks in search of shell-fish he again entered the great cave. As he was plunging his arm into a hole after a crab which had escaped him, he felt himself seized and held by a snake-like substance, which had curled round and paralyzed his arm. The moment after, a second living whip-thong caught him round the waist; a third, a fourth, a fifth caught hold of him;—nothing was left him but his left hand. A small body, not much bigger than a fist, and three other thong-like legs now issued from the hole,—a body with enormous, staring eyes, and with a beak—in short, the *octopus* or *pieuvre*. M. Hugo has, we suppose, drawn to some extent on Mr. Gosse for his account of this most horrible of monsters; but he has, no doubt, himself both seen and heard of them at Guernsey, and speaks upon experience. The account will, no doubt, be ridiculed by those who have never seen a *pieuvre*; but hardly so by those who have seen even a small one, and have heard of the battle between one of them and Capt. Beale, or read of the size to which they grow on deserted shores. Gilliatt contrived, of course, after a time of frightful agony, to stab the monster just as it was seizing on his only remaining limb, and the creature's death was followed by a terrible discovery—discovery of Clubin. He too, had had a struggle with the *pieuvre*; but with ill-success, as the finding of his skeleton showed Gilliatt.

We are sorry to have to say that this scene is loathsome and revolting in the extreme, and a blot upon the book. Not only did Gilliatt find the body, but the leathern belt in which Clubin had sewed the water-tight box containing the bank-notes. The next day he sailed with the machinery on board for Guernsey, humming "Bonny Dundee." With Gilliatt the narrative returns to Guernsey. One night Lethierry—become a broken, bowed old man, poor and neglected—chanced to wake; in front of his window he saw dimly the chimney of the Durande. Gilliatt had arrived in safety in the evening with the steam-engine and whole machinery on board; he had left his boat and gone straight to the bushes by Lethierry's garden, whence for five years he had been accustomed to watch Déruchette as she walked alone. Déruchette was walking there now in the moonlight. After some time had passed Gilliatt saw a shadow come to join the shadow of Déruchette; the owner of the shadow had the voice of Ebenezer Caudray: the voice asked Déruchette to become a bride, and Déruchette accepted. Gilliatt crept back to his boat.

The description of the meeting between Gilliatt and Lethierry is the highest piece of art in M. Hugo's work. The chattering, wandering, castle-building happiness of the old sailor is truth itself; when he hears that Gilliatt has brought him Rantaine's money as well as the machinery, his first thought is of the timber with which

the new Durande is to be built; it is not till he has wandered on for an hour that he says "By-the-by, I suppose you remember that you are to marry Déruchette." Gilliatt's answer is a ready one—"I don't care for her." The old sailor is not to be deceived. "You don't care for her! It was for love of me, then, I suppose, that you used to play the bagpipes." The next morning the packet for England was to sail; Ebenezer Caudray was to sail in her, to arrange in England the affairs of a rich uncle who had died and left him a large fortune. In the retired, bushy "Havelet," near St. Peter's Port, there was a parting between Ebenezer and Déruchette; upon this parting Gilliatt broke in as the word "adieu" was being said. "Why do you not marry before the vessel sails?" said Gilliatt, "you have time;" and without more ado Gilliatt leads the couple to the church, where the rector was waiting for them, by an arrangement which Gilliatt had already made in secret. The marriage took place, Gilliatt giving away Déruchette, and deceiving the rector as to the consent of Lethierry. An hour afterwards, as the Cashmere sailed passed St. Sampson's, on her way to England, Déruchette sitting on the deck in the brilliant sunlight told her husband that she thought she saw a shadow on the chair "Gild-Holm-Ur." The rock was passed before she spoke, and no one gave the incident a second thought. As the Cashmere disappeared on the horizon the rock disappeared beneath the tide, and with it a head that had been gazing on the vessel. The sun shone on an unbroken space of quiet waters.

As an idyl of homely love and simple heroism, we know nothing, save parts of 'Enoch Arden,' that can compare in touching sweetness with the closing scenes of 'Les Travailleurs de la Mer.' The first thought of every reader of Victor Hugo's work on opening this novel will be to compare it with 'Les Misérables.' He will be glad at finding in these three volumes less coarseness, less sensation, and greater moral purpose, than in all the former ten. Although this work contains less of digression, less of detail, less of prosiness, than 'Les Misérables,' enough of these peculiarities remain to make us sigh again for condensation. A strange coupling of terseness and digression would seem, however, to be part of M. Hugo's nature; and when we find in all three volumes perhaps not more than a hundred needless pages, we ought to be content to note the improvement, and be thankful for it. It is not hard to see why it is that 'Les Travailleurs de la Mer' is more readable than 'Les Misérables.' The Preface alone will account for the fact; for there M. Hugo explains that while the earlier work is a protest against society, the present one is a protest against the elements. To write an attack upon the elements it needs a poet—M. Hugo is every inch a poet; but to head an onslaught on society we have need of a philosopher. Would that we could call M. Hugo by that name!

Since the above was written, we have seen the authorized translation by Mr. Moy Thomas. As far as we can judge at first sight, it is excellently done, but aims at giving us the spirit rather than the words of M. Hugo. The idea is the true one for translation from the French; but in several passages the sense seems to have been somewhat marred by the translator's excessive freedom. Take, for instance, the rendering of "*pensif*" by "evidently in a thoughtful mood." On the other hand, "malicious Gilliatt" is but a cramped rendering of "*Gilliatt le malin*," and fails to give the peculiar sense. "Gilliatt of the evil eye" would perhaps express it—"uncanny Gilliatt" would be better

still. Again, when the old woman, speaking of the love-passage between Gilliatt and Déruchette, cried out "*ça chauffe*," she meant "the affair grows hot." Mr. Thomas has spoilt the sense by putting "it warms me." What authority has Mr. Thomas for translating "*virer à bâbord*" by "veer to starboard"? Surely it means "veer to larboard," or "port." "*Tribord*" would be the French for "starboard." One more instance: where the French boy says of the ghostly rope, "*c'est de la corde de pendu*,"—"it's the rope that a man has been hanged with,"—why does Mr. Thomas give us, "it is only cords hanging there"?

We hope that the trifling errors we have pointed out, which are probably the fruits of haste, will be corrected by Mr. Thomas before the translation arrives, as its great general merits and the power of the original lead us to expect it will do, at a second edition.

Corrections of the Copies of the New Testament Portion of the Vatican MS. By Herman Heinfetter. (Evans.)

It is difficult to see the object of this publication; still more to find out its use. The gentleman who is pleased to sign himself "Heinfetter" tells us he has laboured for more than forty years in Biblical researches; and the results he has arrived at are these:—"First, that with the published records which scholars now possess it is impossible that any scholar should have a reasonable knowledge of the contents of the ancient MSS. of the Holy Scriptures. Second, that with the system of Biblical teaching now pursued, it is impossible that any scholar can set forth a reasonably correct transcript of the true text of Holy Scripture. Third, that with translating the Greek article other than as the definite article, and this is done in the authorized English version, it is impossible that any now living soul can possess a reasonable understanding of the Holy Scriptures."

These results are decidedly unpleasant. Now in opposition to the first proposition, we affirm, that such a man as Tischendorf has a reasonable knowledge of all the most ancient MSS. of the Greek Testament at present known. In opposition to the second, we affirm that the same scholar has set forth a reasonably correct transcript or transcript of the true text of the Greek Testament. With regard to the third, our author's notions about the Greek article are peculiar. It would seem, from the following statement, that he translates that article by the definite *the* in all cases:—"The divine record in Romans v. 12. is not, that Adam was the means of bringing *sin*, but *the sin* into the world; neither does it state that *sin* or *the sin* brought death, but *the death*; and death is not said to be the wages of *sin*, but of *the sin*, according to the divine teaching in Romans vi. 23." Two books may be recommended to Mr. Heinfetter, if he be disposed to learn something about the true nature of the Greek article—Winer's Grammar of New Testament Greek, and Middleton on the Greek Article. These are sufficient to dispel such curious notions as seem to have found a lodgment in his mind.

As far as we can perceive, the writer wishes to show that the editors of the Greek Testament differ from one another in quoting the readings of ancient MSS., and that therefore we have no right knowledge of the contents of any of these MSS. For this purpose he exhibits their discrepancies in some portions of A. B. C. D., and the varying collations of B. throughout. But it is unfair and indiscriminating to class accurate collators of ancient

MSS. with careless ones, as well as to criticise the collations of able men like Griesbach and Lachmann, who, doing their best in the circumstances, had not the means within their reach of ascertaining the exact words of important MSS. Mr. Heinfetter has not distinguished between accurate collators of MSS. and inaccurate ones; nor does he appear to be acquainted with what has been actually done for his favourite MS. B., of which he affirms that no MS. is better *singly* represented than itself. The readings of that MS. are best given in Tischendorf's 'Novum Testamentum Græcè, ex Sinaitico Codice omnium antiquissimo, Vaticana itemque Elzeviriana lectione notata, 1865.' Whoever has this book need not expect to get a better knowledge of B.'s readings till the entire text has been accurately reprinted throughout; and may safely dispense with previous collations. The reprint and fac-simile of the Codex Sinaiticus alone refutes what the writer says about B. being better known than any other MS.

It is unpleasant to state that Mr. Heinfetter's columns of readings cannot be relied on for accuracy. He is indebted to Mr. Hansell for his *verifications*, and Mr. Hansell's reprint of ancient texts is not trustworthy, as might be easily shown.

A good and accurate text, founded upon a correct knowledge of the readings of the most ancient MSS., is not a thing unattainable or unattained. It may be seen in the last edition of Tischendorf's Greek Testament. Why, then, should the erroneous citations of Griesbach, Scholz, Lachmann, Alford, and others, be paraded for the purpose of sowing scepticism on the subject? Two editions, and two only, of the Greek Testament text have a permanent and paramount value—those of Lachmann and Tischendorf. The former needs to be corrected and supplemented by the latter, since Lachmann was not placed in equally favourable circumstances. Scholz is a notoriously inaccurate scholar, and Alford's text is a diplomatic and uncertain one. It would be well if Mr. Heinfetter were to study the best critics, without troubling himself with others. We fear, however, that Biblical criticism is not a subject which he is likely to advance. His mistakes prove the author to be a very unsafe guide in subjects of textual criticism; indeed, it is plain that he has yet to learn the elements. His intentions are good and laudable, doubtless; but they are carried out in an unconstructive fashion. He is a firm believer in the New Testament; what, then, does he mean by saying that the words *twice* and *double*, in St. Mark's Gospel, xiv. 30, 72, "were never uttered by our blessed Lord, but were added by St. Peter's over-anxiety"? What does he mean by the author of the Sinaitic MS.? What does he mean by *perfection with respect to accuracy of representation* not being a requisite in MSS.?

Monograms, Ancient and Modern; their History and Art-treatment. Illustrated. By J. E. Hodgkin. (Longmans & Co.)

THE question whether or not the number of bibliomania who will purchase this oddly-shaped volume on account of its shield-like form is likely to exceed that of those ordinary folks who will reject it for that very eccentricity, or through the difficulty with which it can be made to range with others on their shelves, has, doubtless, already been taken into account by those who are most interested; besides these, the person principally concerned in the quaint deviation of its outline from the customary rectangles is the binder. To that binder we have something to say; although disin-

clined to aver that he does not understand his handicraft, we are urgent for his attention to the fact that his idea of the contour of a shield appears to have been derived from that of a well-known domestic instrument, i.e. a "flat iron," or "heater," from which, indeed, the modern name of shields so shaped has been derived. Although there is abundance of authority for the use of this form in the escutcheons that hang round the nave of Westminster Abbey, and that on the seal of Thomas Holland, Earl of Kent, 1380, yet, as there was nothing to restrict the binder's choice to any outline, it would have been better to use a somewhat longer form, such as that of the shields of Sir John d'Aubernoun the First, 1277, on his brass (the oldest in England) in the church of Stoke d'Aubernoun, Surrey, the Bacon Knight at Gorleston, Suffolk, c. 1320, Sir John d'Aubernoun the Second, who lies beside his father, 1327, Sir John de Creke, at Westley Waterless, Cambridge, c. 1325, and appears on the seal of William de Bohun, Earl of Northampton, 1350, Knight-Founder of the Garter. That yet longer form of the shield of William de Valence, Earl of Pembroke, 1296, Westminster Abbey, would suit the office of a book better than any, and is the most elegant of all the outlines of escutcheons. It is not needless to point out this defect; we have seen the same lack of taste exhibited in many recent cheap and showy bindings. Apart from these considerations, the idea of a shield-shaped book is barbarous, and unworthy of the good sense and taste of the author whose capital essay is before us.

Mr. Hodgkin tells us that the fashion of using monograms has recently revived, "after a slumber of some two centuries." This is an instance of the most extraordinary shortsightedness; so little of truth is there in the notion that monograms have fallen out of use during the last two centuries, that, to show the contrary, we have but to recall the practice of countless potters in marking their wares: Jacques de Sèvres employed a combination of J and S, which is as true a monogram as most of the specimens before us here; also the L K of Limbach, c. 1750, the G. V. of Veilsdorf. The Worcester works used monograms; so did those at Sèvres: witness the R. F. of the "République Française" (1792 to 1800). A very short examination of old plate, house-marks, and pictures, shows that the latter portion of this statement is erroneous. Our author does not venture to put the date of monograms further back than the Greek practice of impressing coins with combined letters. Far older, however, than this is the practice. The first man who, when painting on a wall or incising on granite, combined the crowns of Upper and Lower Egypt, made use of the well-known "Pshent" or united crowns as a sign of royalty, did in effect produce the oldest monogram that is known to us. It will be understood that we refer to the use of this figure as a sign, than which nothing of the sort is more frequent; beyond all reasonable doubt this practice commenced immediately after the united crowns were carved on the heads of the royal statues; as emblems of regality the separated crowns had been previously used.

With the substance of some well-considered remarks on the true character of monograms, and the right manner of designing them, we have but to agree with the author. He says that "the general outline of all monograms should be capable of being referred to some definite circumscribing figure, whether it be a circle, an ellipse, a vesica, or a shield; for the want of this general principle we constantly see straggling limbs and awkward chasms or pro-

jections in the design. Secondly, that symmetry and balance should be more generally aimed at than is the case. Thirdly, that a more equal proportion should be observed between the area occupied by the letters and that of the spaces left between them, thus carrying out the principle which has produced so much beauty in Arabian and Moorish ornamentation." The first of these qualities is of especial importance when the art of designing monograms, or the like figures, is devoted to the service of architecture, and its character as a branch of decorative art is fairly justified; of course the whole of this advice is applicable with peculiar force to devices on seals, where, however, as we regret to say, it is most neglected: ruder combinations than many modern examples on signs would be hard to make.

We regret to observe that Mr. Hodgkin does not define, as he might have done, the true and logical character of a monogram, nor insist upon the differences that exist between such a thing in its proper condition and the merely intertwined letters which so often do duty for their more artfully combined brethren. From our point of view initials which are merely imposed one upon the other, or knitted together, however curiously the knitting is effected, are not monograms at all, and may rather be styled ciphers. Above all things it should be remembered that a monogram is not necessarily a puzzle; most persons seem to think otherwise, or rather they carelessly confound the two. On the other hand, a monogram must be primarily legible; the better if it is so without the aid of colour to distinguish the dominant from the minor letters of an inscription. The form, or style, of the characters must be the same throughout; no mixing of Greek with Arabian or Gothic letters is tolerable. The distinctive characteristic of a monogram, absence of which in any design deprives it of all claim to be so considered, is to be found in such combinations of letters, or signs, as may be formed by the duplicate or more frequent use of one or more of the parts of the characters; thus, with regard to the well-known mark of Albert Dürer, that is, a monogram which uses the right hand stroke of the A for the perpendicular of the D. But it is a mere cipher when the D is put into the eye of the A, or stands between its feet. There is a fine example in the book before us of the true monogram; this is taken from the O. L. Y. E. (*Olybrius*) which is marked on the collar of a Greek slave and represents his name; here the O, as it should do, incloses all, the other letters being well combined. After all these conditions have been attained a monogram is nothing unless it is harmoniously composed, and so made agreeable to the eye; a little care on the part of a designer will generally effect this; we cannot say that the specimens submitted by Mr. Hodgkin invariably satisfy the last requirement, although that defect is obviously often due rather to the exaggerated and angular letter in which his specimens have been presented than to the mode of their combining.

After producing a brief series of examples of Greek and Roman monograms—most of which are excellent, and satisfy all the requirements of the severe critics, including the combined "R.A." of Roma, the less fortunate "Romulus" (from a diptych), and the signature of Tarentum—the compiler illustrates that curious monogram, the *Chrismon*, which was placed on the Labarum—than which no sign was more frequently used or more diversified. This sign was well known before the miraculous appearance to Constantine, which, according to Lac-tantius, differed from that which is described by the combination of X and P, inasmuch as

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the supernatural display comprised, says the historian, a circumflex accent over an X. Constantine, however, employed the simplest combination of the initials. It occurs on the coins of Ptolemy Philadelphus two hundred and eighty-five years before Christ, and nearly three centuries later on those of the Emperor Licinius, a persecutor of the faith, who put it on his standards likewise. Lysimachus, King of Thrace (c. 300 B.C.), also used it; so it is on the tetradrachms of Athens, and on certain coins of Mithridates of Pontus. These cases are curious; not less so is the fact that illiterate persons still use its simplest elements when they make their "marks," even when they do not intend to sign themselves as Christians.

Departing from classic times, the author enters upon those which preceded the use of Gothic art—the so-called Romanesque. Few of the examples here produced are commendable for their beauty; hardly any are harmonious combinations. The collection of marks of old printers and engravers might have been extended to include those of old painters. It is noteworthy that few modern artists sign their pictures with monograms. Many of the printers' marks are very curious; some are very beautiful; none more so than that of Guillaume le Tailleur (Rouen, 1487); in fact, this is the only one which shows artistic feeling, although many of the others are quaint, and some show considerable ingenuity—the next in value being that of Thomas Wyer, 1527; that of Matthieu Hurz, of Lyons, 1488, is a good one. Most of the old printers were devout, and placed the cross over their signatures.

The Book of Were-Wolves: being an Account of a Terrible Superstition. By Sabine Baring-Gould, M.A. (Smith, Elder & Co.)

Mr. Baring-Gould intends to give us a series of volumes on popular superstitions, "to be followed by treatises on Marine Monsters, as Mermaids and Sea-Serpents, Vampires, the Wild Huntsman, the Wandering Jew"; and in this first instalment of the proposed series, he gives us an able, though fragmentary and incomplete, account of a superstition, remarkable for the frequency of its appearance amongst the beliefs of the human race, and for the hideous character of the stories connected with it.

Transformation into beasts is a feature of every mythology. Jupiter at one time assumes the shape of a bull, at another changes himself into a swan; Odin becomes an eagle, and Loki a salmon. Closely connected with these stories of the gods is the belief that human souls pass into the bodies of beasts, and that souls of beasts in like manner migrate into human forms. Springing from a recognition of the corporeal and other similitudes between men and the lower animals, the doctrine of metempsychosis certainly accords with, and may have given birth to the belief in gods assuming the forms of the inferior creatures. So long as human fancy endowed Divinity with the form, powers, passions, and motives of man, and assigned to men a habit of changing into beasts, for greater and less periods, it would naturally attribute to Divine Beings the power of doing at their own pleasure that which mortals achieved involuntarily, or at the instigation of demons. But though it may be difficult to decide as to the nature of the relation between the doctrine of metempsychosis and the mythological doctrine of divine transformation, their intimate connexion is manifest; and it is no less clear that the stories of temporary transmutations of men into brutes are an outgrowth of the doctrine of metempsychosis.

For the most part avoiding the traditions of kuanthropy, and boanthropy, and other forms of the same superstition which in Northern Europe changes men into bears, and in Africa converts them into hyænas, Mr. Baring-Gould has collected the traditions and fabulous legends of lycanthropy, which he defines to be "the change of man or woman into the form of a wolf, either through magical means, so as to enable him or her to gratify the taste for human flesh, or through judgment of the gods in punishment for some great offence." Of this wild and ferocious imagination classic literature contains an abundance of illustration. Herodotus assures us that each Neurian annually assumed the form of a wolf, and after wearing his bestial disguise for several days resumed his manly appearance. Pomponius Mela makes similar mention of the lycanthropy of the Neurians. In Virgil's eighth Eclogue Aphisibæus sings,—

Has herbas, atque hæc Ponto mihi lecta venena
Ipse dedit Mæris; nascuntur plurima Ponto.
His ego sæpe lupum fieri, et se condere sylvis
Mærin, sæpe animas imis excire sepulcris,
Atque satas alio vidi traducere menses.

A droll story is given by Petronius of a soldier who deliberately, and in the presence of a companion, stripped himself of his clothes, and then suddenly became a wolf. "After he was turned into a wolf," certifies the narrator, "he set up a howl, and made straight for the woods. At first I did not know whether I was on my head or my heels; but at last, going to take up his clothes, I found them turned into stone." An attempt has been made to trace the lycanthropic superstition to Arcadia, and to represent it as a mythical outgrowth of the custom which periodically offered a child on the altar of Jupiter Lycæus, in the hope that the human sacrifice would protect the Arcadian flocks from wolves. Arcadia unquestionably was a chief seat of lycanthropy; and several of the most remarkable traditions of Arcadian lycanthropy sustain the theory, which, however, cannot be accepted as a satisfactory explanation of so widely prevalent a superstition.

From Norse literature the author of 'Iceland: its Scenes and Sagas' has gathered many a wild legend and ferocious tradition of the Scandinavian were-wolf, from which main source of modern lycanthropy he descends to the literature of feudal Europe, and the times when lycanthropy, like witchcraft, became the subject of judicial investigation and punishment. Instead of growing less horrible, the narrative becomes more bloody and repulsive as it works into the middle ages, and describes the wolfish doings of knights and ladies, who, notwithstanding their Christian nurture and faith, delighted under the influence of lycanthropic mania to crack the bones and bathe in the blood of children and babes. But the author does not reveal his choicest illustrations of human savagery until, leaving the period of historic uncertainty, where it is difficult to distinguish between the fact and mythical superstructure of each ghastly anecdote, he recounts a series of modern atrocities which were clearly the outrages of maniacal cruelty, and place their perpetrators in the category of dangerous lunatics. Of this morbid delight in creating torture instances are found in the brother of the Duke of Bourbon, Condé, Count of Charlois, who in his childhood delighted to torment animals, and in the fullness of his powers used to amuse himself with shooting "at slaters for the pleasure of seeing them fall from the roofs of houses"; and Louis the Eleventh of France, who derived a keen enjoyment from witnessing and directing the execution of criminals. Notable as an exhibition of pure bloodthirstiness is the career of the Hungarian lady who at the opening of the seven-

teenth century slaughtered hundreds of girls. Of this singular case of feminine lycanthropy, Michael Wagener says:—

"Elizabeth — was wont to dress well in order to please her husband, and she spent half the day over her toilet. On one occasion, a lady's-maid saw something wrong in her head-dress, and as a recompence for observing it, received such a severe box on the ears that the blood gushed from her nose, and spirted on to her mistress's face. When the blood drops were washed off her face, her skin appeared much more beautiful—whiter and more transparent on the spots where the blood had been. Elizabeth formed the resolution to bathe her face and her whole body in human blood, so as to enhance her beauty. Two old women and a certain Fitzko assisted her in her undertaking. This monster used to kill the luckless victim, and the old women caught the blood, in which Elizabeth was wont to bathe at the hour of four in the morning. After the bath she appeared more beautiful than before. She continued this habit after the death of her husband (1604), in the hopes of gaining new suitors. The unhappy girls who were allured to the castle, under the plea that they were to be taken into service there, were locked up in a cellar. Here they were beaten till their bodies were swollen. Elizabeth not unfrequently tortured the victims herself; often she changed their clothes which dripped with blood, and then renewed her cruelties. The swollen bodies were then cut up with razors. Occasionally she had the girls burned, and then cut up, but the great majority were beaten to death. At last her cruelty became so great, that she would stick needles into those who sat with her in a carriage, especially if they were of her own sex. One of her servant-girls she stripped naked, smeared her with honey, and so drove her out of the house. When she was ill, and could not indulge her cruelty, she bit a person who came near her sick bed as though she were a wild beast. She caused, in all, the death of 650 girls, some in Tschelta, on the neutral ground, where she had a cellar constructed for the purpose; others in different localities; for murder and bloodshed became with her a necessity. When at last the parents of the lost children could no longer be cajoled, the castle was seized, and the traces of the murders were discovered. Her accomplices were executed, and she was imprisoned for life."

Certainly not less revolting than the murders of this feminine were-wolf were the atrocities perpetrated about a century and a half earlier by Gilles de Laval, Maréchal de Retz, whose appalling story Mr. Baring-Gould has re-written from the narratives by Michelet and Lacroix. By the death of his maternal grandfather, Jean de Craon, in 1432, the Marshal inherited so vast a property that his revenues were computed at 300,000 livres. Apparently this sudden accession of enormous wealth overturned a brain already dangerously elated by honours and applause. Anyhow, from that date the gallant soldier's fame began to darken. Suddenly leaving the service of Charles the Seventh, he surrendered himself to guilty pleasures and mysterious crimes, surrounding himself with a pompous army of flatterers, lacqueys and men-at-arms, but doing his utmost to keep all men, save a few chosen adherents, in ignorance of the diabolical wickedness of his nature and life. At Nantes, where he maintained an almost regal splendour, and at his various castles, whispers were soon passed from mouth to ear, and it was rumoured that the great Maréchal de Retz, notwithstanding his outward professions of godliness and his delight in the religious services of the Church, was a monster of iniquity. Whenever he travelled, the poor of the districts through which his retinue passed were said to lose many of their young children; wherever he tarried, the humble parents of the vicinity kept anxious watch over their little ones, lest they should be inveigled within the great man's castle. It was reported that his most confi-

dential servants were always busy in luring boys and girls into his fortresses, and that the children who once entered within his walls were never seen again. Chiefly were these stories told of the Castle of Machecoul, a gloomy fort which had become the Marshal's favourite place of residence. It was in the neighbourhood of Machecoul that the grief of bereaved mothers and fathers, overpowering caution, first made itself heard in cries for the punishment of the mighty nobleman who had murdered their children. It was at Machecoul, in 1440, that Gilles de Retz was arrested and taken to Nantes, where he was tried for, and convicted of, the wholesale murder of innocents. The accusations were fully established by the evidence of two servants, Henriot and Ponton, who assisted him in the gratification of his unnatural lust. It was proved that in his secret chamber at Machecoul he used to make his confidential attendants murder his captives by slow and excruciating methods; that he himself often cut and sliced the wretched victims; that he would sometimes lie in an ecstasy of delight whilst the blood, squirting from an opening in a child's jugular vein, fell upon him; that "when the horrible deed was done, and the child was dead, the Marshal would be filled with grief for what he had done, and would toss, weeping and praying, on a bed, or recite fervent prayers and litanies on his knees, whilst his servants washed the floor, and burned in the huge fireplace the bodies of the murdered children." When the guilt of this noble maniac had been clearly demonstrated, he confessed his crimes, saying, "It is quite true that I have robbed mothers of their little ones; and that I have killed their children, or caused them to be killed, either by cutting their throats with daggers or knives, or by chopping off their heads with cleavers; or else I have had their skulls broken by hammers or sticks. . . . These acts of cruelty afforded me incomparable delight. The desire to commit these atrocities came upon me eight years ago. I left court to go to Chantoncé, that I might claim the property of my grandfather, deceased. In the library of the castle I found a Latin book—Suetonius, I believe—full of accounts of the cruelties of the Roman Emperors. I read the charming history of Tiberius, Caracalla, and other Cæsars, and the pleasure they took in watching the agonies of tortured children. Thereupon I resolved to imitate and surpass these same Cæsars, and that very night I began to do so." Having confessed to about 120 murders committed in a single year, De Retz was hung for his crimes; and it does not lessen our painful interest in his achievements to know that the singular being, who delighted in hearing masses whilst he was daily perpetrating infanticide, even under the gallows-tree delivered an exquisitely pious oration to the multitude who had assembled to witness his execution.

Though Mr. Baring-Gould would have given us greater satisfaction had he entered more minutely into the mediæval laws against lycanthropy, and the judicial proceedings against persons charged with that crime, we do not think he has given undue prominence to the more recent cases of almost incredible cruelty which show how largely we participate in the dangerous instincts of the fiercer animals. We quite agree with the author that the perpetrators of those atrocities would have been regarded as were-wolves in ages when the belief in lycanthropy was universal amongst the more enlightened of our race, and that in those acts we see exhibitions of the blood-craving passions which made the men of ancient days recognize a common nature in some men and all wolves, and to which must be assigned the "terrible

superstition" that still finds numerous believers in the peasantry of continental countries. But though we accept Mr. Baring-Gould's general view of the question, he seems to us to make a slip in his superfluous care to prove "that man, naturally, in common with other carnivora, is actuated by an impulse to kill, and by a love of destroying life." In support of that questionable assertion he argues, "The sportsman and the fisherman follow a natural instinct to destroy, when they make war on bird, beast and fish: the pretence that the spoil is sought for the table cannot be made with justice, as the sportsman cares little for the game he has obtained, when once it is consigned to his pouch. The motive for his eager pursuit of bird or beast must be sought elsewhere; it will be found in the natural craving to extinguish life which exists in his soul. Why does a child impulsively strike at a butterfly as it flits past him?" To this question the author replies, "The child strikes at the fluttering creature because it has life in it, and he has an instinct within him impelling him to destroy life wherever he finds it." In all this Mr. Baring-Gould greatly overstates the case, and takes no notice of an instinct quite as remarkable and universal in our nature as destructiveness. This instinct, by whatever name it may be termed, is the love of overcoming difficulties; and it is the chief motive power in that combination of forces by which England is made a nation of sportsmen and players of games. Many of our most popular pastimes—cricket, billiards and rowing, for instance—find their most enthusiastic supporters amongst men in whom this passion for doing difficult things is especially conspicuous. If the exquisite delight of overcoming difficulties and performing feats which no unpractised player could accomplish were eliminated from the pleasurable excitements of a game of billiards, few persons would be found to take up a cue. The same motive actuates sportsmen in a greater or less degree. In the angler and the sportsman shooting partridges in September, the yearning for this delight is the dominant if not sole motive to exertion; and even in huntsmen of the wild boar, tiger and animals whose ferocity naturally arouses a corresponding fierceness in their pursuers, the same bloodless passion is far more active than Mr. Baring-Gould supposes. These remarks apply to all our best games and many of our grave employments. Why does a child impulsively strike at a butterfly as it flits past him? Because he wishes to catch it; and he wishes to catch it because he sees the difficulty of doing so. Why does a child strike out impulsively at a ball that flies past him? For the same reasons.

An Angler's Rambles and Angling Songs. By Thomas Tod Stoddart. (Edinburgh, Edmonston & Douglas.)

THIS book is a reprint of poetical effusions among chapters of piscatorial achievements and reminiscences extending over a period of forty years. In some respects it may be regarded as a supplement to the author's former work, 'The Angler's Companion,' for it abounds with information as to the haunts and habits of fish in the burns, rivers, and lochs on the north of Tweed, and with instructions in the art of capture. These particulars, indeed, form the bulk of the book, rendering it valuable to anglers and naturalists, who never weary of reading about rods and reels, lures and hackles, or are always on the look-out for new facts and instances with which to illustrate and widen their theories concerning beast, bird and reptile. We would not be understood, however, as implying that there is nothing in the book for the general

reader, who, of course, reads for amusement only,—for reminiscences embracing so long a period could hardly fail to include persons, places and incidents which offer more or less of general interest. But we warn the reader who would seek for these that he must make up his mind to be industrious, and scan the closely-printed pages attentively, or he will fail to discover them amid the details of fishing exploits, and of fatiguing walks by the side of mountain streams with the casualties of losing one's way in a mist, of shelter denied, and exorbitant charges by lucre-loving innkeepers. Apropos of this latter grievance, we hold it to be of good augury that a Scotchman is found hardy enough to find fault with the extortion practised in his own country. Our own experience thereof in one of our summer holidays still deters us from again crossing the Border.

Writing with knowledge and a hearty love of his subject, the author will be appreciated by old Izaak's disciples and by his personal friends. Indeed, he tells us that one of his motives for publication was the recognition of his chapters "as a souvenir of the Auld Lang Syne by the sharers with him in the sports of his youth." For them his reminiscences of stolen night-sallies to fish in the Haddingtonshire Tyne, when they were schoolboys, will have an especial charm; and they will find an interest in "Angling about Edinburgh forty years ago," which Englishmen and Southerners cannot be expected to feel. But we can enjoy the visits to Tibby Shiels' by St. Mary's Loch, with their touches of Christopher North, the Shepherd in roystering mood, of Aytoun, and other worthies. It was there that Hogg, after playing the fiddle for hours at a wedding dance, found himself so thirsty in the night that having drained the water-bottle and ewer in vain, was heard to call out, "Tibby, wuman! water's terrible scarce wi' ye: can ye no fetch in the Loch itself, for I'm afeared we'll need it a'?" And we can sympathize with the old salmon-fisher who, when taunted with letting the biggest fish slip past his nets to be caught by a rival higher up the stream, retorted, "Aiblins, it's no the fish that are muckle bigger up the watter, but them that tak' them are bigger liars!"

Among the reminiscences of Christopher we are told that "his superiority as an angler was at one with his genius as a poet and philosopher"; and that to him Scottish anglers were indebted for the "Professor," a fly formerly much in favour. Christopher, accompanied by his wife, was taking a pedestrian tour in the Highlands, rod in hand, when, running short of loch flies,

"he had recourse to the decorating of a bait hook with floral spoils; the yellow of the butter-cup, or other golden ornament of the meadow being employed to disguise the shank and bit-bits of a brown grass blade or leaf made to serve as wings. The success met with by means of this contrivance led, I have been told, to the invention of the fly in question, which is designated 'Yellow Mantle': a lure, the persuasive virtues of which I have often availed myself of on our Highland lakes, where it is more readily accepted than on Tweed or Teviot, in their usual transparent conditions. I look upon it, in fact, as 'a fail-me-never' on the Ross-shire and Sutherland waters, not to mention those of Argyle, Perth, and Inverness."

North and south, east and west, Mr. Stoddart conducts his reader by turns into the finest and dreariest scenery of Scotland, through baffling mists and exasperating swarms of midges, picking up here and there facts in natural history, in which he differs from some other anglers who have no eyes for anything beyond the end of the line. He tells us of an inlet of three or four acres, the whole surface of which was alive and swarming with the fin-tops and tail-points

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of immense trout, assembled for spawning purposes,—of orange-fin smolts swarming to such an extent in the Nairn, that it was quite impossible to cast the trout-fly with anything like patience,—of sandhills at the mouth of this river which tradition asserts were built up in the course of a single tempestuous night over a tract of land occupied previously by flourishing farms and their homesteads,—of trout and pike living amicably together in the same pool,—of the effects of the atmosphere on salmon: if there be haze or mist on the Lochy or Spean not a fish will rise; but in Tweed and Teviot salmon have been caught in the densest of fogs. To pair with this we have a note of the effect of steam-ships on herrings. Mr. Stoddart is fishing with a party off Eyemouth,

"when suddenly, rounding St. Abb's Head, hove in sight one of the large steamers which ply betwixt Granton and London. Although the vessel itself was at the distance of several miles, the tremor communicated by it had its instantaneous effect upon the fish, which, in ten or twelve fathoms' water, had risen in a body at least one-third of that depth from the bottom. The whole shoal sank immediately, and refused to bite. This, the fishermen who were with me declared, is the invariable effect produced by the approach or passing by of a large steamer. The question arises, may not some of the other fishes on our coast be affected in a corresponding manner by steam navigation?"

A notion has of late prevailed that our birds and wild animals were undergoing a rapid course of extirpation; hence our pleasure is the greater at receiving an assurance to the contrary from Mr. Stoddart. Otters, particularly on the Border rivers, are more abundant than ever they were; other wild creatures have also multiplied; and such a change has taken place in the shooting propensities of the population, that all round Kelso, for miles, is one vast aviary,—so that eye and ear are there gratified to a degree which would have been held incredible forty years ago. We wish the same could be said of many other places where at present the birds are wilfully destroyed.

Mr. Stoddart has an incidental word about Highland villages which will hardly be palatable to those who deprecate eviction whatever the circumstances. "Of all the curses," he says, "which I can well conceive in connexion with landed property in the Highlands, the greatest is that of a Celtic community of the baser sort."

Though in small type, the book is nicely printed, and a good Index facilitates reference to the numerous topics of which it treats.

NEW NOVELS.

Carleton Grange: a Novel. By the Author of 'Abbot's Cleve.' 3 vols. (Tinsley Brothers.)

WHAT the coming months have in store for us it is beyond our power to predict; but hitherto the current year has not produced a story more likely than 'Carleton Grange' to become the novel of the season. It fully sustains the favourable opinion which 'Abbot's Cleve' caused us to form of the author's powers; and we have the more pleasure in bearing this testimony to genuine deserts, because they appear to be in some degree the result of our counsel to a writer whose literary facility made us fear that, following in the wake of other clever story-tellers, she might hasten onwards with the reckless speed which invariably ends in a scrape. Instead of putting forth immature fruit within six months of her first success, she has given herself time to gather a fresh stock of thought and energy before making a new effort; and now that she again challenges attention the readers of her earlier tale recognize with sympathetic gratification her manifest growth of mental vigour and artistic knowledge. Not

that 'Carleton Grange' is without faults. Freer from the defects of inexperience, it is not altogether free from the artificiality of 'Abbot's Cleve.' When we say that the interest of the story depends upon a heroine who is kidnapped at the opening of the first volume, and restored to her mother's arms at the close of the third, readers will be prepared to hear that several of the chief incidents of the tale belong to the conventionalities of romantic art. Having covered little Maud's abduction by circumstances which induced the strangely-credulous passengers and crew of the British Queen to believe her to have been drowned in Southampton dock, the author did wrong at a later period of the story to cover the same young lady's flight from Carleton Grange by making it appear that she had committed suicide by throwing herself into a river. In both these cases of imputed drowning no dead body is found to sustain the suspicion, and in other respects the evidence of death is very insufficient; but this looseness of testimony may be defended by pleading the author's purpose to save her readers from the error of the bystanders,—the excitement of the story being in a great measure caused by devices that enable the reader to get sight of more of the game than is apparent to the shrewdest and most observant of the actors. The necessity for enlightening the reader, however, does not supply a valid defence for arrangements that make a number of clever people well content with evidence which could not have been accepted as conclusive. Still less does it justify the repetition of a poor artifice for misleading the actors. Again, it was a mistake to bring the hero and heroine together by so stale an incident as a carriage accident, caused by a runaway horse. Of course a restive horse does every now and then take the bit between his teeth and gallop off, to the destruction of the carriage which he draws, at racing-pace, along the Queen's highway. It is quite credible that in a certain proportion of such mishaps the carriage is occupied by a young lady of many virtues, rare beauty, and large estate; and even the most prosaic mind can conceive it probable that in a few of the cases making up this "certain proportion of such mishaps" the young lady aforementioned is rescued from her perilous position by the man who subsequently becomes her husband.

This use of old machinery and materials is all the more a matter for regret, because the writer of 'Carleton Grange' has no need to borrow from any one. From first to last her story is excellently written, and will prove sufficiently exciting to all readers who, when they have once surrendered themselves to the influence of a vigorous story, do not care to examine its details minutely. All the characters are recognizable human creatures,—their distinctiveness and life-like reality being less due to direct portraiture than to the consistency with which they are made to act in a series of positions well calculated to display their respective idiosyncrasies. Mr. Fleming is a good villain; but we should have liked him better had not his pious end and sentimental intercourse with the heroine, who, through the greater part of the story, believes him to be her father, reminded us with unpleasant force of a comparatively ineffectual villain and villain's daughter who figured in another novel that was published some two years since. A still better because less melo-dramatic villain is Francis Godfrey, whose low rascality is cleverly indicated by the writer when she first introduces him, and before he has laid aside the awkward disguise of an assumed gentility. But the feminine characters excel the men,—

the skill with which they are touched in, and the thoroughly amiable, though pungent humour with which their foibles are made sources of amusement, satisfying us that their creator must be of their sex. No man could have made so much delicate mischief of Mrs. Arbuthnot and Lady Blanche; and we cannot at the moment recall any masculine novelist who, with the same absence of apparent effort, could bring his readers completely face to face with two such pure gentlewomen as Lady Rosamond and her daughter.

The Grams of Bessbridge House, Dyddborough. By Mrs. Trafford Whitehead. 2 vols. (Chapman & Hall.)

THIS tale, with a long title, is a careful, neatly-written work; but it lacks originality; it is an echo from 'Jane Eyre.' The heroine is Jane Eyre made more according to rule and regulation; she transgresses none of the proprieties; she is beautiful, and has an angelic temper, in which respects she differs from her prototype. By birth she is endowed with a fine fortune; but her uncle, who is her guardian, muddles it all away in speculations, and has a paralytic stroke, from anxiety and remorse. His niece attends upon him like a daughter, and after his death she goes to be the lady-housekeeper to Mr. Graham, of Bessbridge House, Dyddborough, who has married "an Earl's daughter," a piece of grandeur which seems to embarrass Mrs. Whitehead as much as it did the servants. Lady Lavinia is like nothing mortal. The heroine is made governess to the son and heir, a poor little sickly boy. Mr. Graham is the reflex of Mr. Rochester. When the amiable Lady Lavinia dies of consumption and bad temper, Mr. Graham commences a course of perplexing conduct towards his housekeeper, which is complicated by the mysterious presence of an unknown lady, in a villa near a wood, called Poplar Nook, with whom Mr. Graham is evidently on secret and intimate terms. However she may be perplexed, the heroine is in love with her master; and when he proposes, she gladly accepts him. He tells her candidly that he is jealous and violent in his temper, never forgiving an offence, nor enduring contradiction; with this amiable disposition he of course unites sufficient fascination to make himself charming. The omens and occurrences before the wedding are imitations from 'Jane Eyre,'—only, instead of the mad wife, the mysterious lady comes and stands in the porch at dead of night, saying, "Ernest, save me." If the heroine had shown ever so little doubt, or curiosity, or discomfort, at being shut out from this midnight conference, Mr. Graham was, as he told her, prepared to quit her for ever; but, fortunately, she is patient, and he graciously tells her that the lady is his sister, who is hiding away from her husband in fear for her life at his hands. All this is well written; and but that the key-note is a mocking-bird song, and not "native wood-notes," it would be clever; but there is an entire absence of originality. The book is the reproduction of scenes and emotions which the reading of Miss Brontë's book has called up. The author has been absorbed into 'Jane Eyre,' but she will perhaps speak for herself in the next story she writes. When she attempts any variation from her model, her invention is weak. The girlish engagement to her cousin, and his inopportune reappearance, are forced in, that Mr. Graham may misjudge his wife, and act up to his profession of implacable resentment. The cousin is a mere shadow; he comes and goes, and does nothing. The cleverest part of the book is the description of the sufferings

of the delirium of brain fever; indeed, the author seems unaccountably learned in medical lore. The Miss Plymotts, with their poverty and sisterly love, are good characters, and give indication that the author can do something of her own which will not be a copy.

Chronicles of Dartmoor. By Mrs. Marsh. 3 vols. (Hurst & Blackett.)

This is not the Mrs. Marsh of the 'Two Old Men's Tales,' 'Emilia Wyndham,' and many more, but a lady who can make her own name a sound of pleasant omen. The 'Chronicles of Dartmoor' are the annals of that wild part of Cornwall as it was in the last generation. The tale is so slight as scarcely to merit the name, but it serves as a framework to underlie all the different personages and their characteristics. The book is a picture of the Cornish men and a Cornish village among the Tors before railways and modern inventions had reached them. The superstitions and habits of the miners and villagers are given with quaint simplicity; it is minute and elaborate tracing, rather than broad effect, and sometimes the trivial incidents are too long-drawn-out; but the reader's sympathy is won for all and everything. Parson Hill, the humorist and gentleman of the old school,—pretty Mary Cope, the schoolmistress, with whom the good parson is evidently a little in love himself, or he would not so cruelly have resented her engagement to Isaac Watson, the handsome smith, who with the one flaw, a weakness for cider, is a fine specimen of a Cornish man, with the natural instincts of a gentleman underlying whatever he does,—are all delightful. The civilizing influence of Mary Cope, like a little pure leaven, is well set forth. Mr. Gray, the curate, with his regulation ideas of clerical manners and discipline, as exercised at Oxford, is very droll in his situation in such a primitive parish. The riot about the sewing-machine shows the darker side of the picture and the dangerous elements that exist in ignorance. The book is lively and pleasant to read, and is a record of a state of things rapidly passing away.

The Curse of the Claverings. By Mrs. F. Graham. (Glasgow Scottish Temperance League.)

The curse of the Claverings was, that the vice of drunkenness ran in their blood, an hereditary disease, to which they all successively fell victims. No amount of care or effort or training was of avail to counteract the fatal tendency; drunkenness and delirium tremens were the heritage of the race. The moral is disheartening in the extreme, for the doctrine set forth in short and dogmatic words is, that there is no hope for the child of a drunkard; he is the victim of his father's sin as surely as he is born! This seems to us amateur Calvinism of the worst kind, calculated to kill all hope and hinder all effort to break the bonds of a degrading habit; it is also changing drunkenness from a vice that must and can be resisted, into an hereditary malady which cannot be escaped,—an affliction instead of a crime. Temperance tales are generally dismal, and they give in the guise of fiction the strong sensational stimulants which the advocates refuse to allow in the liquid guise of wine or brandy, or even of Mr. Gladstone's claret. 'The Curse of the Claverings' is a sentimental, romantic story, which we should not be disposed to put into the hands of young persons. When a tendency to drink to excess is treated as a fate, instead of a habit which may be conquered, it induces a moral paralysis, instead of nerving the reader to a brave resolve and a vigorous effort. Neither as a work of fiction nor as a moral story can we recommend 'The Curse of the Claverings.'

OUR LIBRARY TABLE.

A Class-Book of New Testament History. By the Rev. G. F. Maclear. (Macmillan & Co.)

Mr. Maclear has produced in this handy little volume a singularly clear and orderly arrangement of the Sacred Story. He begins, as the student who wishes to comprehend the Apostolic age must begin, rather far back in time. Mr. Maclear makes his point of departure the state of Jewry under the Persian kings; proceeds to the age of Antiochus and the Syrian dynasty; then to the rise and struggles of the Maccabees; and so downward to the Herodian period and the life of Christ. All through this period his work is solidly and completely done. The best authors have been consulted on each topic, and independent thought has been given to the controverted points. Here and there a sharp eye will detect omissions and mistakes; but these defects are, in our opinion, few in number, and unimportant in character. So far as we know, it is one of the very best books of its class.

Traditions about Aldershot. By Charles Hervé (de la Morinière). (Mitchell.)

We cannot compliment the author of 'Traditions about Aldershot' upon having achieved a literary success. We are informed in the Preface that the legends contained in this volume are written not as history but as vehicles of amusement. It would require, however, a powerful imagination to detect the presence of any such charm in this book. The legends in themselves are dreary and commonplace, and are related in a prosy and uninteresting manner. In the author's anxiety lest any of the descendants of his heroes should be indignant at the family failings of their ancestors being dragged before the public gaze, Mr. Hervé tells us he has been so considerate as to amalgamate facts and fictions in such a way—"so ingeniously," as he modestly puts it—that no particular event could be fixed on any particular person. We are sorry to object to such an amiable arrangement; but it is not likely to interfere with the authenticity of the legend? Not that it is of much consequence; for who can feel interested in the iniquities of a Parson Bullockwash, or sympathize with an Earl Knuckledown, even though he be struck stone-blind in consequence of uttering an exceedingly improper oath? Mr. Hervé continually startles us by his mysteriously-worded italic sentences, and by yet more fearful announcements, printed in double-sized capitals. We consider two Tables of Contents decidedly superfluous in introducing such very small matter, and which, moreover, is dedicated to two valued friends, who represent England and Ireland. Scotland is left out of the question, and the British Colonies are unrepresented in this duplex dedication. In brief, Mr. Hervé has a great deal to learn before he may expect success.

Wreck of the London. (Partridge.)

WRITTEN for the glorification of a Wesleyan minister, and for circulation amongst Nonconformists, this account of an appalling catastrophe lacks the literary excellencies which marked the accounts of the disaster published in our principal journals. Mr. Daniel James Draper, the worthy Methodist preacher who lost his life in the wreck of the London, and of whose career, apart from his conduct on board the ill-fated vessel, the writer can say nothing noteworthy, is honoured with fifteen pages, forming a separate chapter of laudatory notice; whereas, Dr. Woolley is merely noticed with several others in a chapter entitled "The List of the Passengers." Says the nameless author, with regard to these two gentlemen: "On the first Sunday out there was a religious service, and Dr. Woolley associated with Mr. Draper in conducting it. Both these gentlemen were known to each other, and, although belonging to different sections of the Church, had many friends in common, by some of whom, experienced in similar voyages, the steamer in which they were to return to Australia, and the cabins they had taken, were inspected and approved. From Mr. Draper's known characteristics it may be affirmed as a certainty, although as yet no record of it has reached us, that as, on their very first Sunday out, they encountered heavy weather,—a strong wind having

sprung up, and a heavy sea,—he would find matter for religious instruction applicable to their circumstances." Having thus in the absence of direct testimony inferred from knowledge of his character that Mr. Draper was very zealous in his ministrations on days preceding Wednesday, January 11th, the writer with an air of impartiality goes on to observe: "Nor though we do not hear so much of Dr. Woolley as we do of Mr. Draper, throughout the appalling calamity, are we, therefore, to suppose that he was untrue to his sacred calling, and to the loving instincts of a very kindly heart? Had the facts of his life been before us, we should doubtless have been able to speak of him with as much length as we have of the Wesleyan preacher." The effect of this charitable admission is, however, lessened by the pains which the biographer takes to extol Mr. Draper without facts, and by the little care he has shown in gathering data for a memoir of the not less distinguished teacher. Concerning Mr. G. V. Brooke's last appearance on a theatrical stage, and his subsequent death, the author remarks: "Did the hundreds who listened to him in Belfast catch any prophetic hint in the mimic agony with which he delivered the death speech of Richard?"

I have set my life upon a cast,
And I will stand the hazard of the die!

A horse, a horse, my kingdom for a horse!"

It is difficult to imagine how passionate utterance could make the words of this last line prophetic of the speaker's death by shipwreck. Could the tragedian have commanded the services of a horse, as he stood on the deck of the foundering vessel, his fate would not have been different.

London Self-Governed. By Sir William Fraser, Bart., M.A. (Bosworth.)

WHEN Sir William Fraser, in the House of Commons, exclaimed against the local governors of London, abusing their lamp-posts, vilifying their gas, and condemning their streets as the dirtiest in all Europe, he spoke with such goodness of intention that the public pardoned him for not speaking with greater effect, and gave him something more than his fair share of applause. He should have rested content with the approbation of his hearers, and the compliments of a few morning papers, and, defending himself with silence, should have guarded his reputation from sudden collapse. Thus would he have been a source of terror to the London Vestries; but now that he has published a book, his enemies will deride him. A poorer essay on an important subject than this tract on the parochial government of London cannot be imagined. The introductory pages are chiefly composed of unconnected questions, to some of which truth must give replies directly adverse to the author's impressions, whilst others may be answered with "yes" on a rainy day, and "no" on a frosty morning, whereas the writer proposes them as though they must invariably elicit an emphatic affirmative. "What is the present state of things? Are the streets and footways ankle-deep in mud, or are they not? Shall we be wet through for certain before we reach home? Are there persevering beggars who pester us at every crossing? . . . Is the gas of the worst possible kind? Is the gas given us for nothing? Do we pay high rates? Ought we to have good gas for the money we pay? Do we pay for watering the streets? Are we visited by typhus? Does typhus kill every year more than fell at Waterloo? Is this necessary? Whose fault is it? Is it any one's? Is it inevitable? and so on." Yes:—so on throughout the book, which contains as many notes of interrogation as Erskine's political speeches used to contain repetitions of the personal pronoun "I." On one point, however, Sir William may take comfort: typhus is a terrible scourge; but to say that it annually destroys in London as many persons as war killed at Waterloo is to make a vast over-statement. Sir William Fraser's proposals for the better government of London are so childish that we will not do him the unkindness of re-stating them.

A Universal Atlas of History and Geography.—[Atlas Universel d'Histoire et de Géographie, par M. N. Bouillet]. (Hachette & Co.)

THIS is a posthumous work by an author who has

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done good service to science, and contains a mass of historical and geographical information thrown into convenient tables for reference. The illustrations are executed with great skill, and they supply us with the key to heraldry, with the coat-of-arms, flags, standards, and honorary decorations of the different nations, and a complete set of maps of the globe. In a few instances the boundaries of countries are not so carefully coloured as could be wished; but, on the whole, the work is a valuable one.

We have on our table a new edition of that excellent piece of humble biography, *The Life of a Navvy*, written by Himself, edited by the Hon. Eleanor Eden (Warne).—*A Commentary on the Revelation of St. John, considered as the Divine Book of History; in which God has delineated what is now Past, Present, and to Come; and decided beforehand the great Questions of each succeeding Age, and especially our Own*, by Samuel Garratt, M.A. (Seeley).—*Christianity and Recent Speculations: Six Lectures by Ministers of the Free Church; With a Preface by Robert S. Candlish, D.D. (Edinburgh, MacLaren).*—*The Mutual Influence of Christianity and the Stoic School*, by James Henry Bryant, B.D. (Macmillan).—*The Downhill of Life, its Exercises, Temptations, and Dangers, with the Effectual Method of rendering the Descent Safe and Easy, and its Termination Triumphant*, by the Rev. T. H. Walker (Partridge). We have also to mention *Constitutional Reforms: Five Speeches, by the Right Hon. Benjamin Disraeli, M.P., 1859–65*, edited, by permission, with an Introduction by John F. Bulley; to which is added, an Appendix (Saunders & Otley).—*Bishop Gilliss's Defence of Popery Refuted: a Tract for the Times*, by Verus (Edinburgh, Thin).—*Freedom of Education: What it Means*, by James Lowry Whittle, A.B. (Livingstone).

LIST OF NEW BOOKS.

Arnold's The Koran and the Bible, 8vo. 6s. 6d.
Blanc (Louis). Letters on England, tr. by Hutton, 2 v. post 8vo. 16s.
Carpenter's Sunday Readings, Vol. 1, 12mo. 1s. 6d.
Cattlin's Rural Economy, 8vo. 2s. 6d. swd.
Emerton's Hawwell Rectory, 8vo. 5s. 6d. limp.
Evie (The) of Ireland Considered, by Seampendale, 8vo. 1s. 6d.
Glen's Cattle Disease Prevention Act, 12mo. 9d. cl. swd.
Graham's Christ our Light, 12mo. 3s. 6d.
Gore's Lines to a Sociinian Friend, 12mo. 5s. cl.
Hardy's A Casual Acquaintance, a Novel, 2 vols. post 8vo. 16s. cl.
Hassell's From Pole to Pole, 8vo. 8s. cl.
Hester's Sacrifice, by author of 'St. Olaves,' 3 vols. post 8vo. 31s. 6d.
Hidden Sin, a Novel, 3 vols. post 8vo. 31s. 6d.
James's Handy Book of Law of Merchant Shipping, 12mo. 5s. cl.
Jennings's A Precious Saviour, 12mo. 2s. cl.
Jennings's Inquiry into Causes of Poverty, 8vo. 1s. 6d.
Lee's Reform of the Church of Scotland, Part 1, 12mo. 3s. cl.
Lemon's Wait for the End, post 8vo. 6s. cl.
Leyton's English History, post 8vo. 7s. cl.
McGavin's Scenes and Characters in a Scottish Pastorate, 12mo. 4s. 6d.
Myer's Underneath the Hall, 12mo. 3s. 6d. cl.
Ogilby's Lectures on Animal Chemistry, 8vo. 4s. 6d. cl.
Stamen's Recollections of a Life of Adventure, 2 vols. post 8vo. 21s.
Thomson's Treatise on Culture of Pine Apple, 8vo. 5s. cl.
Tindall's Directory of Huddersfield, 8vo. 2s. cl.
Trafalgar's Rhemic Seller, 3 vols. post 8vo. 31s. 6d. cl.
Trollope's An Old Man's Secret, 3 vols. post 8vo. 31s. 6d. cl.
Voices of Joy and Thanksgiving, illust. small oct. 7s. cl.
Warrington (The Abroad, illus. 2s. 6d. cl.
Watt's Dictionary of Chemistry, Vol. 4, medium 8vo. 21s. cl.
Williams's Science of Memory Expounded, 12mo. 5s. cl.
Windham (Rt. Hon. Wm.), Diary of, 1794–1810, ed. Mrs. Baring, 18s.

A TASTE FOR GLASS HOUSES.

Paris, March, 1866.

THE leaders of French society, — the stars, literary and artistic — they who set the fashions, or own millions, — have a decided taste for dwelling in glass houses. I have more than once sent you some samples of the intrusive quality of the *Paris chroniqueur*. They were samples, it would seem, however, of an art that was in its infancy. They were mere glimpses at the interior of people's houses. We had just a peep at the great man in his slippers, or the notorious lady in her *robe de chambre*; the veil was just lifted, and then quickly dropped. It occurred naturally to English readers, that even these peeps into the privacy of notable people must be offered to the unwholesome appetite of the public at the cost of great annoyance to the people who were exposed. But the French journalism of the present day proves that such an impression is a false one; people have a taste for glass houses. They expect to have their *salon* and dining-rooms, the dinner they give to their friends, their getting-up and their going to bed, duly set forth in a newspaper. A year or two ago, it was only at intervals that the private life of a known man or woman was served up for public

amusement; but now M. de Villemessant appears to have given orders to his staff of writers to set a glass front in the house of every notability in the French capital. A few days since he led one of his writers to the house of Baron James de Rothschild, and having persuaded the Baron to admit his *chroniqueur* into his kitchen, left his scribe with a note-book to follow the Baron's *cordon bleu* and his butler through the departments of the baronial kitchen and wine-cellar. The *chroniqueur*, with his note-book, seems to have amused the kitchenmaids and scullions as he took notes amid the game, the pastry and the wines; but he did his duty for his master, and came forth with a note even on the Baron's partiality for truffles and pheasants. He was about to pass through the gates into the street, when he was requested to step into the Baron's bureau for a moment; the Baron had reflected, and begged the *chroniqueur*, whom he had thoughtlessly admitted into his kitchen, not to make copy out of his saucers, his larder, and his cellar. The writer says that he bowed profoundly, but made the Baron no answer; and he printed his notes, justifying himself by saying, that, had he asked the Baron on the eve of the issue of the Austrian Loan not to put it on the market, the Baron would not have submitted to the request of a "*plumitif*." Then why should not the "*plumitif*" make copy out of the Baron's kitchen? The Baron is timid and too modest.

M. Jules Vallès serves up M. Paul Féval as a public dish, and provokes no rebuke from this gentleman; his table covered with papers, his children playing on the grass in the garden, his bath-room and billiard-room are the writer's property. We are told that he is threatened with an "innumerable paternity"; for he has already six children, the eldest of which is not more than seven years of age.

From Paul Féval M. Vallès turns to Émile de Girardin's last weekly reception; this gives him an excellent opportunity of painting the late editor of *La Presse* at home, surrounded by journalists. An editor in the lap of luxury is a refreshing picture:—"There was a great deal of lively conversation—not broken up into little private discussions, but general. One subject only was discussed, but what that subject was I have no right to mention. I have never seen the editor of the *Presse* surrounded by more sympathy or listened to with more attention. Never, also, did his conversation take a more familiarly eloquent, decided tone. There were present MM. de Fonvielle and Bekmann, of the *Temps*; M. Hector Pessard, of the *Epoque*; MM. Cohen and Escudier, of the *France*; M. Ducuing, of the *Opinion Nationale*; M. Ganesco represented *L'Europe* and the *Nain Jaune*; M. Émile Ollivier was expected, but his Achates only was forthcoming.

"There was but one deputy, M. Eugène Pelletan, who still talked of Proudhon; the puritan maltreated speech as he had already done his pen. Besides the above-named, there were MM. Lebey, Turgan, Yriarte, and many others that I do not know, or that I forget. The whole body of the *Presse* was there; the contributors, eager and animated, surrounding their chief, who was full of fire and *verve*.

"Very few assembled till ten o'clock, so I profited by my earlier arrival to wander about the library, where the lamps above the books lit up the pictures, marbles and bronzes. Antiquities are not abundant; some of the bronzes are of ancient date, but the greater part appear by their signature to belong to the present day. At the foot of a charming statuette was the following inscription: 'Rapporté d'Athènes par le Prince Napoléon, 1854.' Close at hand is the portrait of the Prince *en robe de chambre*, by Gavarni. There is a characteristic sketch, by Delacroix, of Dante and Virgil, and one by Chasériau of a woman entering the bath—a perfect episode of the *Tepidarium*. A painting, by Gigoux, if I remember rightly, represents M. de Girardin as a Roman—*décolleté*; he looks like a thin Vitellius. Another canvas portrays him in a black coat; elegant and clever. I saw the name of the Princess Mathilde very clearly written in the corner of a water-colour painting hanging in the small room which is between the large *salon* and

the library. This library differs from most others; it is very long and narrow, like a passage, and, as it were, skirts the house; the books are on shelves, the highest of which is only up to one's breast, so that there is no need to climb steps, or put one's arm out of joint in order to get a particular volume: all are within reach; and in this plan I recognize the simple and practical mind of the master of the house. Another sign is a drawing of a plan for the opening of the Rue de Rivoli, according to the design of M. de Girardin, and bearing date 1832: thirty-four years ago! The proposed plan has not been quite carried out. According to that, the pavement was to be raised, and to be reached by steps and a railing. Amongst the marbles, two superb busts of Madame Émile de Girardin, a statue and a statuette, signed "Pradier," are conspicuous.

"The *souvenir* of Rachel is everywhere; a chair has her name engraved on it. In one place is a reduction of the celebrated portrait by Gérôme, also vigorously painted by the same hand. In another is a fine drawing of the great actress; further on a large painting, in the corner of which I read, '*A mon véritable ami, M. Émile de Girardin*.' Then there are the two following letters:—

"Paris, January, 1858.

"I embrace you this new year. I little thought, my dear friend, in 1858, to be able still to send you my sincere affection.

RACHEL."

"This was written in January. The next runs thus:—

"Paris, April 21, 1858.

"Monsieur,—According to a letter dictated by Mlle. Rachel on the day of her death, she leaves you, as a *souvenir*, a gold pen ornamented with forget-me-nots."

"Poor great artiste!"

"The foregoing notes were not taken yesterday: I was unable to do more than glance round at what I had before taken two hours to examine. It was on the occasion of my first visit to M. de Girardin; I had been begged to wait, and I had been forgotten! But I am not at all angry at the forgetfulness; if I am ever anything, it is to M. de Girardin I owe it."

It is evident that M. de Girardin is not displeased that his debtor should pay him in his coin.

But I have reserved my best illustration of the comfort it is, hereabouts, to live in glass houses till the last. In this instance no less an authority than M. Albéric Second is the writer. He introduces Alexandre Dumas in his kitchen with great ingenuity. It seems that the culinary knowledge and skill of the author of '*Monte Christo*' had been called in question. Unhandsome detractors had said that M. Dumas could not serve up a dinner that should be worthy the knife and fork of a *gourmet*—a Monselet. M. Second had been reported as among the great Alexander's detractors; whereupon he writes:—"I had often heard that Alexandre Dumas *père* was as good a cook as author; but in spite of the affirmation of persons who brought forward the proposition, a vague scepticism with regard to it floated in my mind. Criticize the romancist, the chronicler, the dramatic author, and Alexandre Dumas will allow you to say what you please, without taking the trouble to answer; but attempt to criticize the cook, and you will run the risk of being pierced through by his spit. How the author of '*Monte Christo*' knew that I had not a blind faith in his culinary talents I am at a loss to imagine; but he evidently wished to prove to me how far I was unjust in the matter of his *ragoûts* and his sauces. 'I expect you to dine with me on Tuesday next at seven,' ran the note I received from him, 'and I warn you that I shall have a hand in all the dishes. You shall judge from experience.' Needless to say, I accepted; but, instead of arriving at seven, I made my appearance at 107, Boulevard Malesherbes, as the clock struck six, and I had my reasons for this. If Dumas has told me the truth, said I to myself, I shall take him by surprise in his kitchen; if, on the other hand, I find him in his room, his study, or his *salon*, I shall know what to think of it. I entered one of the sumptuous houses on the Boulevard Malesherbes, mounted a fine staircase, and rang at the door of an *appartement* on the third story. 'M.

Alexandre Dumas? I inquired. 'Yes, Monsieur,' replied a little groom. 'Can I see him?' again I inquired. 'No, Monsieur, he is busy,' was the answer. 'Ah! he is in his study, no doubt,' observed I. 'No, Monsieur,' replied the groom, 'he is in the kitchen.' Guided by a most savoury and appetizing odour, I made my way into the ante-chamber, crossed a passage, and penetrated into the temple; here I found Dumas, without coat, collar, or cravat, his shirt-sleeves tucked up to his elbows, agitating a large spoon in a dazzlingly-bright stew-pan, while giving his orders at the same time to his cook and kitchen-maid, who executed them with the greatest promptitude and intelligence. 'So it is you!' cried Dumas, on seeing me. 'I suppose you know you are an hour too soon! You are not come to excuse yourself for to-night, I hope!' When one is in the wrong the best thing is to acknowledge it. I therefore frankly told him, without any beating about the bush, my motive for being beforehand in our rendezvous. Dumas, who is good-natured, pardoned me on condition of my going and awaiting his appearance in the *salon*, where the other guests presently dropped in one by one. Our host quickly joined us, and at seven o'clock the groom threw open the door and announced, 'Monsieur is served.' O, dear, great man! whatever has been said,—whatever you may have said yourself touching your culinary science,—you cannot have said enough; and I call the guests of Tuesday to witness. What a success! what a triumph!—a *dîner bourgeois*, such as princes do not taste every day! We set out with a cabbage soup, at which Dumas had laboured for two days; then followed fried smelts. To these succeeded a jugged hare, followed by a *ragoût* of mutton à la *Hongroise*. Then came roast pheasants, *écrevisses* à la *Bordelaise*, and a salad of *mâches*, celery and beetroot. I pass over in silence the vegetables, *entremets*, and *rocher de glace* prepared by hireling hands. It may be interesting to observe that the hares and pheasants had been killed a few days before by our host himself, at a hunting party at M. Joubert's. It was difficult, as will be at once seen, to select simpler dishes, but impossible to eat anything better. I watched Alexandre Dumas when the solemn moment of mixing the salad arrived, as I am myself not without pretensions to a certain strength in this department, so essential to every well-organized repast. In presence of the *chef-d'œuvre*, which I saw seasoned before me, and which I tasted with a sensuality full of emotion and respect, it only remained to me to acknowledge my inferiority. I now confess it publicly. If, according to my advice, Alexandre Dumas would open a restaurant near the Champs de Mars during the Exposition of 1867, a restaurant, be it understood, in which he would be the cook, I will undertake to say that he would realize a million of francs in six months! Our host does not smoke, and in addition detests the odour of tobacco; so that there were no cigars. In spite of this privation—a greater one than he thinks—it was necessary to turn us out at one o'clock in the morning. Dumas gossiped on, and we were all but too happy to listen.

Dumas's reputation as a cook is now established, and people do not wonder about it here as they would in London. A few days since a friend of mine, a physician, suddenly invited two relatives, one of them a physician also, home to dinner. The lady of the house was horrified; not a scrap of dinner was prepared. "Never mind," said the Doctor, "we'll cook the dinner;" and he and his non-professional friend repaired to the kitchen, sent for a pheasant, and in due time produced an exquisite dinner, including a *risotto* that was pronounced superb.

B. J.

HALO AND PARHELION.

Monkstown, Dublin, March 16, 1866.

THE circumstances which accompanied and followed the appearance of a solar halo observed by me on Wednesday, the 14th of March, may give the phenomenon some interest to your readers.

I first noticed the halo at 14 minutes to 5 P.M.; its diameter appeared to be, as usual, about 45°, and its edges presented faint prismatic colours,

following the usual order. At its zenith, a parhelion, with a faint tangential arc, exhibiting the well-known winged appearance, was distinctly visible. At right angles to the zenithal line the halo was moderately brilliant, but did not present parhelia. I continued to observe it until 5h. 40m. P.M., when it began to fade away. Before the appearance of the halo the wind was from E.S.E., the temperature about 42°, and the air dry. The sky was tolerably clear throughout the day; but at the time the halo made its appearance the wind had veered towards the S. The motion of the air was all the time very slight. Below the sun, and towards the S. and S.W., a bank of clouds seemed to be growing from the horizon. It is evident, on the received explanation of such phenomena, that the halo resulted from the action of small snow-crystals, which had, at this time, commenced forming. Before I had ceased to watch the sky, I was made aware that the drum signal for dangerous winds was in the act of being hoisted in Kingstown harbour. At about 4 A.M. next morning, a gale commenced to blow from S.S.E., accompanied at first by snow, which melted as it fell. Afterwards, during the day, the rain fell in torrents, and the gale was so strong that many vessels ran into port for shelter.

H. HENNESSY.

LAKES WITH TWO OUTLETS.

Dublin, March 17, 1866.

MR. Squier's letter in your last number induces me to crave a small space in your next for an observation or two on this subject. I believe I may take it as now established that the word "watershed," in the sense of "water-parting," is a common English word, in ordinary use among the people of the north of England and Scotland, in some parts of which even the word "to shed" means "to divide" as well as "to spill." In the writings of such men as Prof. Sedgwick, and others to whom the word has been familiar from their youth, it is used in this sense without any apparent suspicion that its meaning could be misunderstood.

Adopting the word "watershed," then, I should define it as *that line which can be drawn from one side of a river's mouth to the other side without ever crossing running water*. It is, therefore, the natural boundary of the "river-basin." It may obviously run over ground of all shapes—sharp crests or broad plains, and every intermediate form. It may also cross bogs, swamps and morasses, which may contain pools of water; and these may give off running water on both sides; and under peculiar, and not very frequently occurring circumstances, it may cross lakes of still water, which may likewise give off streams of running water to two contiguous river-basins, or even natural canals of still water, like that of the Casaghiari described by Humboldt.

If, however, a lake on a watershed, like the "inky tarn" described by Mr. Squier as "welling up amid masses of peaty and vibrating turf," rarely has two outlets, it is a still more rare occurrence to find two distinct streams flowing out of a lake within a "river basin," whether that lake be fed by one or more rivers. If there really exist such a case as two distinct streams both issuing from the same lake, running in separate valleys for some miles, and then uniting to form one river, it is a case well worthy of careful examination and description.

Allow me, also, to deprecate the continued use of the term "source of a river" by all persons who wish to use precise instead of fanciful and conventional expressions. No river has, or can have, any one source. Its sources are all the springs, rills and runnels of water that run, soak or drain, towards it along the whole course of its watershed, from one side of its mouth to the other. We may arbitrarily select the one furthest from the mouth to bear the name of the main river throughout its course; but, if we wish to have clear ideas of physical geography, we should never forget that this is an arbitrary selection rather than a description of a natural fact.

J. BEETE JUKES.

Brookwood Park, Alresford, March 17, 1866.

MR. Squier's letter, under this heading, is a perfect description of a boggy dividing-ridge or water-parting. Now, as I have said, a bog may have any number of levels, and therefore any number of outlets; and, whenever there is water to flow at a dividing-ridge or water-parting, it must flow in two opposite directions, or the water-parting would be no water-parting. Mr. Squier places his "inky tarn" at the "divide," "amid masses of peaty and vibrating turf"; and of his two streams neither has "a specific direction," nor has "either stream a permanently exclusive channel." Now, is this a lake with two outlets, or is it the surface-soakage of a boggy water-parting?

GEORGE GREENWOOD, Colonel.

SEYMOUR'S SKETCHES.

3, Eelbrook Terrace, Fulham, March 19, 1866.

HAVING observed in your list of new works a so-called new edition of 'Seymour's Sketches,' to which is prefixed a memoir by Bohn, I should be extremely obliged if you would give insertion in your journal to a few remarks in reference to that work, and allow the artist's son to explain why a memoir, which, besides giving a very imperfect and erroneous account of the artist, is enriched with statements concerning the copyright (more ingenious than true), also contains a sneer upon Mrs. Seymour's account of the 'Pickwick Papers.'

Mr. Bohn, having formerly reaped considerable profit from the sale of this imitation of my father's original Sketches, was tempted to purchase the unauthorized plates about a year ago, upon hearing that they were in the market. A short time previously, however, Mr. Bohn called at our house to inform us that these plates were for sale, when he opened a conversation which led me to believe that he wished to see how far we should be inclined to repel any infringement of the copyright, although he disclaimed, at the same time, any intention of buying the plates. The affair was nearly forgotten, when one day in December last an assistant of Bohn's called to inform us that his employer was about to publish a new edition of 'The Lives of the Painters,' and should be glad if Mrs. Seymour would supply him with some matter for a biography of Mr. Seymour. In the belief that the information desired was for a *bona fide* 'Lives of the Painters,' a few leading facts were supplied, which would have been more ample but for a lurking suspicion (after his hints at the copyright of the Sketches) that they were in reality intended for other purposes. From these memoranda Mr. Bohn drew up a memoir, which he read over to me; but when he came to that interesting passage, "*Humorous Sketches, which are here republished from the steel plates*," I of course withdrew from any further concern in the work. *Hinc illa lacrymæ.*

As regards 'Pickwick,' it is true that the original plan was to give the adventures of a club of cockney sportsmen, and the idea and title of the work was my father's, who had so far matured his plan as to show it to Mr. McLean, and afterwards to Mr. Spooner, who had some idea of publishing it, and proposed that Theodore Hook should write the letter-press. We have reason to infer, from an entry in the artist's book, that the first four plates were etched before he showed the work, and that they were afterwards re-etched, and modified, in some degree, to suit Mr. Dickens's views—which circumstance may account for the style of his letter to my father, written just after the first number appeared, where he seems to claim a share of merit in originating the design:—

"My dear Sir,—I had intended to write you, to say how much gratified I feel by the pains you have bestowed on our mutual friend, Mr. Pickwick, and how much the result of your labours has surpassed my expectations. I am happy to be able to congratulate you, the publishers, and myself on the success of the undertaking, which appears to have been most complete.—Dear Sir, very truly yours,

"CHARLES DICKENS."

I reserve a fuller refutation of the inaccuracies and mis-statements in Mr. Bohn's memoir, appended to his unauthorized ninety engravings, together with an account, which, I trust, will not prove

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entirely uninteresting, of the origin of the 'Pickwick Papers,' for a complete edition of the one hundred and eighty sketches, which I am about publishing for my mother. R. SEYMOUR.

LITERARY COPYRIGHT.

THE Court of Chancery long since held that illustrations of the letter-press of a book formed part of such book, and consequently were the subject of copyright within the meaning of the Copyright Amendment Act, 1842. A recent decision of the Vice Chancellor Sir Page Wood is in accordance with that principle.

It was in a case of Woods v. Highley. The plaintiff is the proprietor of the copyright in an illustrated book, intended for children, and called 'The Hatchet Thrower.' The defendant is a maker of slides for magic lanterns. The plaintiff applied to the Court for an injunction to restrain the defendant from reproducing or selling any copies of the illustrations contained in 'The Hatchet Thrower.' The defendant, by his counsel, stated that he would submit to a perpetual injunction, but he objected to pay the costs of the suit. He alleged that the slides which had been made from the illustrations contained in the plaintiff's book had not been exhibited in public, or sold to any extent. Also, that although such reproduction might technically be a violation of the plaintiff's copyright, yet it was in effect the best advertisement of a work of that description, as children, who were amused with the slides at a juvenile party, would desire to have the book purchased for them from which the illustrations had been taken.

But this argument was unavailing with the Vice Chancellor. He granted the injunction, at the same time observing that the defendant, instead of taking what he knew to be the proper course, that of seeing the owner of the copyright and endeavouring to come to an arrangement with him, at once published the slides in question, without waiting for the plaintiff's permission. There must consequently be a perpetual injunction, with costs.

Now, the defendant in this case may esteem himself fortunate if such costs, in addition to his own, do not exceed 100l. But in any event the decision against him will doubtless operate usefully as a warning of the dangers incurred from pirating the illustrations in books, and thus deter the plaintiff and others from sliding into similar delinquencies.

THE ROYAL ACADEMY.

It has been seen that, by the "Foundation Instrument," there is to be an annual Exhibition of paintings, "which shall be open to all artists of distinguished merit"; and which Exhibition is "to be under the regulations expressed in the by-laws of the Society." This important stipulation has been preserved in all the "editions" of what the Academicians call the "Abstract" of their constitution and laws. In apparently the first edition, dated in 1797, this stipulation is unfettered with any restriction or condition whatever, except as above stated. The right of all non-academic artists of "distinguished merit," consequently, depends upon such stipulation for the admission of their works into the national Exhibition. But upon reference to the next edition of the "Abstract," in 1815, the following most serious encroachments had been made by the Academicians upon the rights of their non-academic brethren. Under "Section VIII.—Exhibition," the sixth article provided that, "as soon as the time limited for sending to the Royal Academy the works of Art offered for exhibition is expired, the Council shall attend immediately to receive or reject the same, which they have full power and authority to do." The grounds upon which that power of rejection was to be exercised were not specified. This article, therefore, left the Council at liberty to put their own interpretation upon the authority it gave them. Then, by the seventh article, "the arrangement or disposition of the paintings, &c., for public view shall be left entirely to the Council, or to a Committee appointed by them." Again, by the eighth article, "three days or more, according to the convenience of the arrangement, and the discretion of the Council,

shall be allowed to all the members of the Royal Academy, for the purpose of varnishing or painting on their pictures in the places which have been allotted to them, previous to the day appointed for the annual dinner in the exhibition-room." And, by the eleventh article, "Whosoever exhibits with any other Society, at the time that his works are exhibited in the Exhibition of the Royal Academy, shall neither be admitted as a candidate for an Associate, nor his performance received the following year. N.B. This prohibition extends to one year only." And it would have been but ingenious to add the fact, that it was not intended to prevent any member of the Academy from exhibiting his works "with any other Society." After an interval of forty-four years another "edition" of the "Abstract" was printed, in 1859. The next was in 1863, when the Royal Academy Commissioners were appointed. It is given at length by them, in the Appendix to their Report, p. 8. By this time it seems that, although, in deference to public opinion, some of the above encroachments upon the rights of non-academic artists were abandoned, yet others had been made. Thus, for example, under "Section VIII.—Exhibition," the three days allowed only to members of the Academy for varnishing and painting upon their pictures, after being placed in the Exhibition, were given up. The "prohibition" against non-academic artists "exhibiting with any other Society" was also abandoned. But the following additional encroachments upon their rights have been substituted. By article six, "members to number their works sent for exhibition in the order of preference in which they may regard them, and such order is to be observed by the arranging Committee so far as a due regard to the general arrangement may admit." Is it reasonable that this privilege should be extended only to "members" of the Academy? But the encroachment established by the ninth article is far more serious to non-academic artists. It runs thus: "A Committee, consisting of three members of the Council, shall be chosen out of the four members last appointed for the arrangement of the Exhibition. Two of the three members selected for the arranging Committee shall always be in attendance during the arrangement." The rights of non-academic artists in the national Exhibition are thus, as a rule, placed at the mercy of this small sub-committee, instead of the whole Council, as intended by the "Foundation Instrument." We shall presently show the practical manipulation of the Exhibition under this rule, with respect to the works of non-academic artists.

It has been seen that the Exhibition was always "to be under the regulations expressed in the by-laws of the Society." Non-academic artists have, therefore, the greatest interest in knowing what these by-laws are. Indeed, they have a right to that information. Now, as to the by-laws of the Academy, the following evidence was given before the Royal Academy Commissioners by the late President, Sir Charles Eastlake:—"12. Are there any by-laws which are not contained in this volume?" (that containing "Abstract of the Constitution," &c., ed. 1863).—"Yes, there are by-laws. I am not aware that they affect materially any of the regulations and laws contained in this volume; they are for the guidance of the officers in their duties, and they regulate the minor proceedings of the Academy."—"13. Are they printed?"—"No; I think it desirable they should be printed, but they have never yet been printed. They would be for the sole use of the members of the Academy, because they relate to details which would be scarcely interesting to others. At the same time, there would not be the slightest reason for withholding them." Thus, down to 1863, the by-laws as to the national Exhibition were unprinted, and consequently remained unknown to the public, although the late President most justly held that the Royal Academy "is a public institution, because its duties make it so." Bearing in mind the above statement in the absence of the by-laws, we must turn to other evidence given before the Commissioners as to the national Exhibition, and the mode in which the Royal Academicians have been in the habit of construing their duty as Trustees of that "public Institution."

As to the mode of selecting the works sent in to the Academy for exhibition, we find, from the evidence given before the Commissioners, that "the pictures sent in for exhibition are all brought before the Council (nominally), consisting of eight, and the Council settle which are to be accepted, which are doubtful pictures, and which are to be rejected." This process of selection, however, appears only to apply to the works of non-academic artists. As to the members of the Academy, Mr. Frith, R.A., stated that they have the right to send in eight works for exhibition, "but that they never exercise it, or very rarely." Sir Charles Eastlake, however, stated to the Commissioners that, upon "one occasion, a member sent twenty-two pictures!"

As to the power of the arranging Committee, with reference to the alleged right of members of the Academy to have eight pictures exhibited there every year, Mr. Frith, R.A. very frankly told the Commissioners that the arranging Committee consider themselves bound to provide for them by placing them in good places; "that," said he, "is one of the rights of the Academicians and Associates, irrespective of any notion we may have of the relative talent displayed in the pictures. We have nothing to do with that,—we must place them, good, bad, or indifferent." We have been unable to trace a vestige of any such "right" as that claimed by the members of the Academy, either in the "Foundation Instrument" or any subsequent laws of that institution.

The evidence of Mr. Frith is also of great importance with reference to the ninth article in the "Abstract" of Laws, ed. 1863. He and two other painters, Mr. Abraham Cooper and Mr. Charles Landseer, had formed "the arranging Committee" of three for that year; but, said Mr. Frith, in reply to Q. 4941, "the arranging Committee may be said to have consisted this year, as in other years, of four, inasmuch as Mr. Marshall arranged the sculpture and the three painters arranged the paintings; he did not interfere with us, nor we with him." Again, "Mr. Leighton and the Australian are both strangers to us," said Mr. Frith. And, in answer to Q. 4880, he admitted that the powers of the arranging Committee go very much beyond arrangement; that they have a discretionary power in some cases to lay by a picture though marked "accepted," and to select in the place of it a picture marked "doubtful." To Q. 4881, "You have a power even beyond that, for you can place a picture which has been rejected by the Council?"—"Yes," said Mr. Frith, "we can place them at the top of the room; we cannot place them in good places." Q. 4882, "Have you the power to place them in a good place if you choose?"—"We have the power, but we should not exercise it; we should not hang a crossed picture, except in a very inferior place." And he subsequently stated that "the President is constantly in and out of the room, and the Secretary also; and if anything be wrong, they have the power to correct it at once." And so has the Council. But the care with and the extent to which that "power" is exercised may admit of great doubt respecting the works of "strangers," considering the hurried manner in which the vacant spaces upon the walls are filled up with their works, after all the pictures by members of the Academy have been hung in the best places.

The following question put to Sir Charles Eastlake and his answer show the importance of the national Exhibition to all artists. 447, "Is not the Exhibition of the Royal Academy regarded by the artists of this country as the best mode of acquiring fame and of selling their works?"—"That I believe is the general opinion, and it is my opinion." And "Martin Archer Shee, R.A." wrote thus: "What ingenious modes of attracting attention has ambitious imbecility devised! Two hostile generals cannot manoeuvre with more dexterity, to gain an advantageous position in the field, than two rival painters, to secure the most conspicuous place in an exhibition-room. Invention is exhausted in concerting new peculiarities of picture and frame, to secure at once priority of impression and distinction of place; and the spectator, who sometimes wonders at the awkward arrangement of an exhibition, is not aware that works are placed there, like men upon a chess-board,

not by fancy or taste, but by design and stratagem." How much the habit of contriving those little schemes, and grasping at such paltry advantages, must tend to destroy all generosity of emulation in the artist, and all dignity of sentiment in the man, is too evident to need either proof or illustration. But it is amongst those on whom the privilege of office confers the power of choice that this ill effect is sometimes most strikingly apparent. To have the interests of our rivals in our hands, and hold the means to injure or to serve, affords an opportunity which generosity will accept for its honour, selfishness will seek for its advantage, and malevolence will seize for its gratification." Thus wrote the R.A. who afterwards became President of the Academy, in a note to his 'Elements of Art,' p. 302, ed. 1805.

A remarkable illustration of the truth of the last sentence in the above observations of Sir M. A. Shee has been afforded by the pamphlet of Mr. John Partridge, 'On the Constitution and Management of the Royal Academy,' to which we have directed attention (*Athen.*, No. 2002, p. 335). The facts which he relates are substantially these: A member of the Academy, Mr. —, had painted a picture, in which, as an incident, a portrait had been introduced. The owner of the picture considered the portrait not sufficiently like, and therefore asked Mr. Partridge to revise it, which he most reluctantly consented to do. The result was that a satisfactory likeness was obtained, the only alteration in the picture being in the likeness. The fact of Mr. Partridge having thus improved the portrait became known to the author of the picture, and thenceforth he became Mr. Partridge's bitter enemy. For several years Mr. Partridge's works had been well hung at the Academy; and he was a candidate for the Associateship, with probability of early success. But he says, "A sudden change, however, took place in the hanging of my works, so unequivocally marking malicious motive, that my early and kind friends, Phillips and Westmacott, with others, asked me if I had any enemy in the Academy to account for the injustice. I had no suspicion of any (it was in 1833); but my delusion was soon dispelled by the receipt of an anonymous letter, signed 'A Steadfast Friend,' referring to the determination that my pictures should be 'hung out of sight,' as they literally had been that year." In 1838 a picture of Mr. Partridge's having been advantageously hung, the R.A. in question "did his utmost to get it displaced, on the sole ground of his allegation that I had injured him; but his attempt was firmly resisted by Wilkie, and met by the rebuke, that a man who would allow his private enmities and vindictive feelings to interfere with his duty was unfit to be a hanger." This, it appears, was related by Wilkie himself to Mr. Partridge in April, 1839. Mr. Partridge was simultaneously informed that the R.A. "was then actually engaged in urging the rejection of the only two small pictures" which he, Mr. Partridge, had sent in for exhibition, but was again firmly resisted by Wilkie. "This information was coupled with the assurance, that if I did not take immediate and decided measures to refute the statements (which the R.A. had made) I had small chance of justice in future."

Mr. Partridge therefore addressed "a memorial to the whole body of the Academy, generally and individually," in which, after detailing all the facts of his case, he said, "My reputation and standing in my profession, I repeat, entitled me to expect a fair place for my works among those of any other unprivileged exhibitors; and the opinions of eminent members of your own body, manifested also by their unsolicited and disinterested votes, assure me that my assumption is not unwarranted. What may have been the experience and feelings of the members of the Academy during their longer or shorter probation as exhibitors, I cannot judge; but this I know, that in my case health, spirits, and fortune have been deeply affected by this constant persecution. Looking only for the approbation of my works to my brother artists and the public, year after year (while anxiously occupied by them), I have had to contend with the despairing conviction that degradation and insult awaited them on your walls, entailing

depreciating opinions from artists, who knew them only there, and the disgust and disappointment of my employers." Four or five only of the members of the Academy took any notice of this appeal. Amongst them was Uwins, who writes thus:—"August 1st, 1846. My dear Partridge,—I have been so much afflicted by the palpable injustice done to you in the hanging of your works this year at the Royal Academy that I have never dared to call during the whole Exhibition." From thenceforth Mr. Partridge ceased to send his works for exhibition; and he adds, "Thus in the midst of my career I found myself driven from the position I held in public estimation and employment, with the consequent sacrifice of my professional income."

Such is a very brief outline of the facts contained in Mr. Partridge's pamphlet, the whole of which should be carefully read by all who take an interest in the question under discussion. He is a gentleman, who, from education, manners, social position, and well-established reputation for talent in his profession, would, in any position, have done honour to the Academy as one of its members. If, therefore, he has met with such treatment at the hands of Royal Academicians, can it be matter of surprise that comparatively unknown artists should live in absolute terror of giving offence to the Forty or any one of them? To do so might, as in Mr. Partridge's case, be fatal to a man's professional prospects. How much longer will the existing constitution of the Academy be tolerated?

OUR WEEKLY GOSSIP.

A programme of the Archaeological Congress in London has been arranged by the Institute. The Queen is announced as Patron, the Prince of Wales as Honorary President, the Marquis Camden as working President. Four Sections will be opened: Primeval Antiquities, over which Sir John Lubbock will preside; Antiquities, with Mr. Birch; Architecture, with Mr. Beresford Hope; History, with the Dean of Westminster. The opening meeting will be held in the Guildhall, and Burlington House will probably be the headquarters. Windsor, Westminster Abbey, and the Tower will be the chief objects visited and described; but some of the members will visit Hampton Court under the guidance of Mr. Scharf, and Waltham Abbey with Mr. Freeman. Prof. Phillips is likely to take an active part in the section of Primeval Antiquities. It is finally arranged that Dean Stanley, Prof. Willis, and Mr. Gilbert Scott are to describe Westminster Abbey, while Mr. G. T. Clark and Mr. Hepworth Dixon are to elucidate the military and general history of the Tower. No special museum will be formed, but facilities will be offered the members for seeing everything in the line of their studies at the Society of Antiquaries, the British Museum, and South Kensington. Offers of private hospitalities are pouring in upon the Council, and the meeting has every promise of being a great success.

The Members of the Institute of British Architects have presented a petition to the House of Commons, by the hand of their President, Mr. Beresford Hope, urging that the area of competition in designs for a new National Gallery be enlarged.

A proposal is about to take effect, having for its object the presentation of a testimonial to one of the most original, genial and pathetic of English artists, Mr. George Cruikshank. It may be well to remind readers of the present generation that Mr. Cruikshank is now seventy-six years of age, and that he has instructed and moved the public in Art during the last half-century. Mr. Ruskin is the President, and Sir W. Trevelyan the Vice-President, of the Committee which will receive subscriptions.

It has been proposed to remove the brick screen which now cuts off the court-yard of Burlington House from Piccadilly; this would not affect the quietude of the place within in any appreciable degree; however appropriate such a wall might have been to the former character of the building as a private residence, it is not consonant with that which now pertains to it as a public possession.

The view of the court-yard, so far inclosed as it would remain if the wall were destroyed, would be pleasant to passers-by. Hogarth's admirers will remember the design he published representing Kent, the architect, mounted high upon this wall, and waited on by Lord Burlington, while Pope busily whitewashes the front and splashes the Duke of Chandos.

The Council of the Paleontological Society announces that the new volume of the Society's Monographs for the year 1864 is now in the hands of the binder. The Volumes for 1865 and 1866 are said to be in an advanced state of progress; they will contain, amongst other subjects, the commencement of the following five new Monographs:—'The Crag Foraminifera,' by Messrs. T. R. Jones, W. K. Parker, and H. B. Brady;—'Supplement to the Fossil Corals,' by Dr. Duncan;—'The Crustacea of the Older Formations,' by Mr. H. Woodward;—'The Silurian Brachiopoda,' by Mr. Davidson, with an Introduction by Sir Roderick Murchison, Bart.;—and 'The Fishes of the Old Red Sandstone,' by Messrs. R. Lancaster and J. Powrie. Four Monographs also, of which former parts have appeared, will be continued, viz.:—'The Cretaceous Echinodermata,' by Dr. Wright;—'The Trilobites,' by Mr. J. W. Salter;—'The Belemnites,' by Prof. Phillips;—and 'The Pleistocene Mammalia,' by Messrs. B. Dawkins and W. A. Sanford. The greater number of the plates necessary for these memoirs having been already drawn on the stone, and many having been printed off and in stock, there is every probability of the volumes for 1865 and 1866 appearing before the close of the present year.

Mr. Collier's latest illustration of old English literature is a reprint of the famous pamphlet on 'The Life and Death of Gamaliel Ratney, a famous Thief of England, executed at Bedford, the 26th of March last past, 1605.' It is a very curious piece, and is important for its reference to Shakespeare coming to London as a poor lad, and afterwards owning a lordship in the country. Only one copy of the original was known, and the lucky subscribers to this series may be congratulated on their acquisition.

Mr. John Patrick, of Leven, has sent us copies of two photographic portraits; one of Mr. W. H. Russell, and one of Mr. G. Gilfillan. The former is a good likeness, with the kindly humour and shrewd intelligence of the original face well expressed. The second original we do not know, even—as Bannister knew Greek—by sight; but the copy looks like a real portrait.

The old College of Physicians, Warwick Lane, erected from Wren's designs, is to be sold for building materials. This building was completed in 1689; the first Museum and College—which were situated in Knightbridge Street, and had erst been the residence, as they were the bequest, of Henry the Eighth's physician, Thomas Linacre—were destroyed by the fire of 1666. Secondly, the body removed to a building at Amen Corner, where Stationers' Hall now is, which was likewise destroyed. Thirdly, it occupied Wren's most convenient and well-constructed edifice until 1825, when the learned men removed to Sir R. Smirke's dingy pseudo-Greek edifice, which occupies the north-west corner of Trafalgar Square. In Warwick Lane the place was given up to butchers, who occupied one part as a dead-meat market, and to brass-founders, who disturbed the echoes of the spot with any but learned echoes. On the summit still stands, for a few days only, the "gilded pill" alluded to in Garth's 'Dispensary,' and to which the ardent imagination of Elmes, who regarded it as a "globe," gave that significance which might pertain to an "intimation of the universality of the healing art." Elmes gives two plans, an elevation and a section, of the theatre, which, when the building is gone, will be worthy the study of all who are engaged in the erection of such works. The edifice, while it remains, should be seen. Not long ago there was some commendable carving in the principal apartment. Of the 'Dispensary,' by Garth, the words of Johnson may be repeated, that "it is less read than it deserves to be."

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volume of 'The Imperial Gazetteer of England and Wales,' a work which is laid out on a large and even sumptuous scale, going into all kinds of useful particulars and being illustrated by maps and plates. It is based on the popular 'Parliamentary Gazetteer,' now out of date; but has also new and excellent features of its own. The present volume contains the places from A to Char; with a chart of the Bristol Channel, a view of London from St. Saviour's Church, and plans of London and Liverpool.

The lady named Mary Frances Siddons, who seems to have enchanted the Edinburgh public, especially by her performance of Juliet, is not to be confounded with a Mrs. Siddons who was recently giving "Readings" in London. The Edinburgh *debutante* is the great-granddaughter of Sarah Siddons. One of the three sons of the great tragic actress, George, held a high civil appointment in India. A son of George Siddons, Capt. William Siddons, 35th Bengal Light Infantry, married the daughter of Lieut.-Col. Earle, and of this marriage came the accomplished young lady who has been attracting all the play-going folk in Edinburgh to the theatre there. The other lady who recently appeared in London under the name of Siddons is, we believe, a native of America, and the wife of a gentleman well known in London and in India, who has assumed the name of Siddons by right of a near relationship which he believes he has with the late Mr. George Siddons.

We are glad to observe that the town council of Bristol has determined that the new Assize Courts of the city shall be built so as, if possible, not to interfere with Colston's house; the new edifice is to be in connexion with the present Guildhall.

The Corporation of Liverpool has purchased from the Earl of Sefton a piece of land, situated on the south of Prince's Park, and intends to arrange the same as a public park and recreation ground. The extent of this most desirable addition to the sanitary advantages of the town is nearly four hundred acres, of which, however, one hundred and seventy-five acres will be devoted to the formation of sites for villas. The cost of the entire estate is nearly a quarter of a million.

The question about the inclosure of Berkhamstead Common, by Earl Brownlow and his legal agents, has been brought to a climax by the destruction of the offending iron railing by means of a large party of labourers, who levelled three miles of it with such exemplary speed that less than as many hours sufficed to undo that which had cost, probably, 1,000*l.* and a considerable length of time to erect. The exasperation of the gentry and commoners in the neighbourhood at what is alleged to be an invasion of their ancient rights, may be guessed by the proceeding they have thus adopted. It is rumoured that the noble earl will not persist in fighting so many of his neighbours as are interested in this matter.

Observations from high elevations in southern latitudes will long be a desideratum in astronomical science. Lieut. Ashe, Director of the Quebec Observatory, has suggested to the President of the Astronomical Society, that a first-class telescope should be placed on one of the higher Llanos of the Andes, where, free from the effects of a moist atmosphere, a series of observations of the sun and planets might be carried out. Being himself acquainted with the country, he recommends that the expedition should travel, by way of Panama and Arica, to the pretty town of Tacna, whence the ascent of the mountains to the selected site would begin. In three days the Pass of Tarcora—a height of 20,000 feet, would be reached; and as a Collard's piano has been carried across the Andes on the back of a mule, there would be no insurmountable difficulty in transporting the instalments of a large equatorial telescope to the required elevation. Lieut. Ashe intimates that he would be willing to conduct such an expedition, and that the Government of Canada would probably grant him leave of absence and the use of the Quebec telescope of eight inches' aperture. Remembering that valuable scientific results were obtained from the

telescope expedition to Teneriffe, we should be glad to see this new suggestion put into practice.

Notwithstanding Baron von der Decken's melancholy fate, and the tragical end of almost all the African travellers of late years,—indeed, the list of their names is swelling to a formidable size,—another traveller is ready to fill the gap, and again to expose his life in the service of science. Herr Gerhard Rohlfs intends to travel to Africa alone, and with comparatively scanty means. Since February, 1865, he has stayed at Tripoli, later at Mourouk, and now he proposes to go straight to Wadai, where Edward Vogel met with a cruel death. The information which Herr Rohlfs has obtained with regard to the present Sultan of Wadai is favourable and encouraging for the execution of his plans. Mohammed ben Sliman, the former servant of Vogel, and eye-witness of his death, has offered to accompany Rohlfs to Wadai. This seems promising, if we bear in mind that this native had himself a very narrow escape from sharing the fate of his master. Yet he will trust himself within the boundaries of the very country in which he experienced the cruelties of the old Sultan, who did not even spare Mohammedans if their colour chanced to be of a lighter shade. This Mohammed ben Sliman maintains that all the papers and effects of Vogel are still in possession of the present Sultan, and Herr Rohlfs thinks he may reckon with certainty upon having them delivered up to him. This prospect seems to have decided him in undertaking the dangerous journey. But even should he be disappointed in obtaining Vogel's papers, provided always that he himself has not to pay for the attempt with his life, Herr Rohlfs will himself be able to furnish papers of importance to science. He has been an experienced traveller for many years, and is, by his thorough knowledge of the Arabic language, of the customs and ways of the country, peculiarly capacitated for travelling in those parts. This knowledge was acquired when he served in the Foreign Legion at Algiers, whither an indomitable thirst for adventure had led him, after he had finished his study of medicine in the Universities of Heidelberg, Würzburg and Göttingen. He distinguished himself at the conquest of Kabylia so much, that he was decorated and promoted to the post of sergeant, which is the highest rank obtainable by a foreigner. Tired of military life, he began his scientific travels in regions where it was almost certain death for a Christian to penetrate. He went under the mask of Mohammedanism, and owing to his skill as a physician he was welcomed and well treated by the mighty of the country. In 1862 he traversed the Moroccan Sahara, starting from Morocco. There he met with the disaster of being attacked and robbed by his guides, who left him for dead, with his arm broken, in the Desert. He was saved by some Marabouts, whom Providence sent that way. Nothing discouraged, Rohlfs had hardly arrived on Algerian ground when he formed the plan for a journey to Timbuctoo, which, however, was not carried out on account of the warfare in which the country was involved. Gerhard Rohlfs was born near Bremen, in 1832; he is in the full bloom of manhood, which we hope may not be cut short by the climate or the barbarism of a country which has claimed already too many victims.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY, from Ten till Five.—Admission, 1*s.*; Catalogue, 6*d.* GEORGE NICOL, Secretary.

SOCIETY OF FEMALE ARTISTS.—THE EXHIBITION of the Works of this Society WILL CLOSE on the last day in Easter week, Saturday, April 7. NOW OPEN, from 10 till Dusk.—Gallery of the Architectural Exhibition, 9, Conduit Street, Regent Street.—Admission, 1*s.*; Catalogue, 6*d.*

GENERAL EXHIBITION of WATER-COLOUR DRAWINGS, Dudley Gallery, Regent Hall, Piccadilly.—The Exhibition is OPEN DAILY, from Ten till Six. On Dark Days and at Dusk the Gallery is lighted by Gas.—Admission, 1*s.*; Catalogue, 6*d.* WALTER SEVERN, } Hon. Secs.

ROYAL POLYTECHNIC.—The wonderful Optical Illusions (J. H. Pepper and T. Tobin joint inventors), every day.—Henry Drayton, Esq.'s Musical Version of 'Robinson Crusoe'—Lectures by J. L. King, Esq., and the usual Entertainments. Admission, 1*s.* Open from 12 till 5, and 7 till 10. N.B.—Great preparations are being made for the Easter Entertainments, of which due notice will be given.

MR. MORBY'S COLLECTION of MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Clarkson Stanfield, R.A.—J. Phillip, R.A.—T. Ford, R.A.—J. Lewis, R.A.—Hook, R.A.—Frith, R.A.—Rosa Bonheur—Goodall, R.A.—Cooke, R.A.—Creswick, R.A.—Pickersill, R.A.—Caldern, R.A.—Sant, A.R.A.—Le Jeune, A.R.A.—Leader—Ansell, A.R.A.—Frost, A.R.A.—P. Nasmyth—Linnell, sen.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—Pettie—F. Hardy—John Ford—Henriette Brown—Frere—Zuker—Brillouin, &c.—Admission on presentation of address card.

Mr. and Mrs. GERMAN REED, with Mr. JOHN PARRY, will appear on EASTER MONDAY, April 3, in an entirely new Entertainment, by F. C. Burnard, Esq., to be followed by THE WEDDING BREAKFAST, by Mr. John Parry.—Royal Gallery of Illustration, 14, Regent Street.—Admission, 1*s.*, 2*s.*, 3*s.*, and 5*s.* Stalls can now be secured.—Closed during Fashion Week.

SCIENCE

SOCIETIES.

ROYAL.—March 15.—General Sabine, President, in the chair.—The following paper was read:—'On a Possible Geological Cause of Changes in the Position of the Axis of the Earth's Crust,' by Mr. J. Evans.

BRITISH ARCHEOLOGICAL ASSOCIATION.—March 14.—T. Wright, Esq., V.P., in the chair.—The Congius brought from Paris, in 1825, by the late James Davidson, Esq., the African traveller, who lost his life in the interior of the African continent more than twenty years ago, was again exhibited. Mr. E. Leven had prepared a paper on the subject, and it was shown by it and the discussion which followed, that although bearing a close resemblance to the Congii existing in Rome from two to four hundred years ago, this was not one of those upon record. The most celebrated of them, that in the Farnese Palace, is now in the Royal Museum at Dresden. The present one is an imitation of an older, and made, probably, in the fifteenth century.—The President closed the meeting with an address on the progress of the science of archaeology.

NUMISMATIC.—March 15.—W. S. W. Vaux, Esq., President, in the chair.—Mr. Frendenthal exhibited some centimes of Geffrard, President of Hayti, 1863; also, an ancient imitation of a second brass coin of Claudius, and a Tao, or knife-money, value 500 leangs of the largest size, the existence of which had been doubted.—Mr. Evans exhibited a cast of a British coin, found at Dickkiln Farm, near Chesham, Bucks.—Mr. Webster exhibited the broad-cross threepence of Queen Elizabeth, dated 1575, of which only two other specimens are known.—Mr. C. Jones exhibited a penny of Edward the Sixth, struck in London, found at Walton, Warwickshire.—The Rev. Prof. C. Babington, B.D., read a paper by himself, entitled 'On an Unpublished Coin of Laodicea, in Phrygia, bearing the name of an Asiarch; with some Account of the Office of the Asiarchs, and an Enumeration of the Passages in Ancient Authors, and also of the Coins and Inscriptions, where they are mentioned.'

STATISTICAL.—March 15.—Anniversary Meeting.—Lord Houghton, President, in the chair.—The annual report of the Council was read and adopted. The following noblemen and gentlemen were elected to serve on the Council for the ensuing year; those against whose names an asterisk is placed are new Members:—President, The Right Hon. Lord Houghton; Council, Major-Gen. Balfour, C.B., *Lord Belper, A. J. B. Beresford Hope, Sir J. Boileau, Bart., W. J. Bovill, S. Brown, W. Camps, M.D., E. Chadwick, *D. Chadwick, L. H. Courtney, *W. Ewart, M.P., W. Farr, M.D., Earl Fortescue, W. A. Guy, J. T. Hammick, F. Hendriks, J. Heywood, W. B. Hodge, C. Jellicoe, *W. S. Jevons, F. Jourdan, Leone Levi, W. G. Lumley, M. H. Marsh, M.P., G. Moffatt, M.P., W. Newmarch, F. Purdy, *Rev. J. E. T. Rogers, Col. W. H. Sykes, M.P., *J. Walter, J. Treasurer, W. Farr, M.D.; Honorary Secretaries, W. A. Guy, W. G. Lumley and F. Purdy.

ZOOLOGICAL.—March 13.—Dr. J. E. Gray, V.P., in the chair.—Mr. St. George Mivart communicated some notes on the dentition and other points in the structure of the rare Lemurine animal, *Microhynchus taniger*, of Madagascar.—A paper was read, by Mr. St. George Mivart and

Dr. J. Murie, 'On the Anatomy of the Agouti (*Dasyprocta cristata*), principally relating to the Myology of this Animal.'—Mr. A. Murray read a communication 'On the minor Characters by which the Species of Mammals may be Distinguished.'—Mr. P. L. Slater read some additional notes 'On the Ducks of the Genera *Dendrocygna* and *Tadorna*.'—A paper was read by Mr. H. Adams, containing descriptions of a new genus and a new species of Mollusks.—Dr. Gray stated that he had recently discovered the type-specimen of the little-known Chiropteran genus *Aello*, of Leach, and was convinced of its identity with his own genus *Chilonycteris*, which must accordingly give way to the prior name.—Mr. Fraser communicated a second list of species of mollusks collected by Mr. R. Swinhoe in Formosa, which had been drawn up for him by Mr. H. Adams.—Mr. H. B. Triestram gave an account of the recent capture of the great Ribbon Fish (*Gymnetrus Banksii*) off the coast of Durham.

CHEMICAL.—March 15.—Dr. W. A. Miller, President, in the chair.—Mr. C. N. Ellis was formally admitted a Fellow, and Messrs. S. Crawley and C. P. Phillips were elected.—Dr. H. Müller read a paper 'On Hydrocyan Rosaniline,' a colourless base, which he has succeeded in forming by the action of cyanide of potassium upon magenta crystals (acetate of rosaniline). In composition and properties it is somewhat allied to Hofmann's leucaniline. The salts of the new base were exhibited and described, and the author stated that he had been unable to prepare a similar compound from Perkins's aniline-purple.—Dr. Frankland then offered some 'Observations on the London Waters,' which took the form of a series of deductions from his own and Dr. A. W. Hofmann's analyses during the past year. The most important fact elicited was the augmentation of total impurities, and especially of organic matter, during the winter months; and that the ordinary effect of rainfall upon the rivers was not to diminish, but to increase the amounts of solid matters, both in solution and suspension. The water-supplies drawn from the artesian wells of Kent and South Essex were nearly constant in composition throughout the year. Further observations upon the same subject were offered by the President, Dr. Attfield and Prof. Way.

ETHNOLOGICAL.—March 13.—J. Crawford, Esq., President, in the chair.—A paper was read 'On the True Assignment of the Bronze Weapons, &c., of Northern and Central Europe,' by Sir J. Lubbock, Bart., and Mr. F. Lubbock. The authors maintained that implements and weapons of bronze were rarely, if ever, associated with Roman remains. Considering the abundance of bronze weapons on the one hand, and of Roman antiquities on the other, occasional admixtures were to be expected; but one or two isolated instances did not suffice to establish their contemporaneity. In order, however, to establish the character of the objects generally associated with the bronze objects referred to, the contents of upwards of a hundred tombs opened by Sir R. Colt Hoare and Mr. Bateman were given, in none of which a single object that could be ascribed to the Roman period was found. Numerous reasons were then given for assigning these bronze weapons, &c. to a period anterior to the Roman invasion of Britain.

ROYAL INSTITUTION.—Feb. 2.—Sir Henry Holland, Bart., V.P., in the chair.—'On the Influence of Arabic Philosophy in Mediæval Europe,' by Earl Stanhope.

SOCIETY OF ARTS.—March 14.—A. J. Ellis, Esq., in the chair.—The paper read was, 'On Visible Speech; or, a Universal and Self-Interpreting Physiological Alphabet,' by Mr. A. M. Bell.

MATHEMATICAL.—March 19.—Prof. De Morgan, President, in the chair.—The following gentlemen were elected Members:—Messrs. R. N. Fowler, — Lambert, C. W. Merrifield, J. Shackleton and H. M. Taylor.—Mr. Crofton read a paper 'On Various Properties of Con-focal Cartesian Ovals.'—Mr. Roberts read a paper 'On the Centres of

Algebraical Curves and Surfaces.'—Prof. Sylvester gave a generalization of Poinso's theorem on the rotation of a body under the action of no external forces about a fixed point, by which the time of motion is geometrically registered.

ANTHROPOLOGICAL.—March 20.—Dr. Hunt, President, in the chair.—The following Members were elected:—Messrs. E. Bates, J. Lampray, C. Scott, T. Wilkinson, J. Gill, R. Hudson and W. C. Lucy.—Mr. H. Mills was elected a Local Secretary for Abbeokuta.—Capt. Tupper exhibited a collection of shells, flint implements, and bronze weapons from the bed of the Thames at Brentford.—The following papers were read:—'Notice of the Brooks and the so-called Picts' Houses of Orkney,' by Mr. G. Petrie.—'Report on Ancient Calthness Remains,' by Mr. Anderson.—'On the Opening of Cairns and Kists at Shrumpter Wick,' by Mr. R. J. Shearer.

MEETINGS FOR THE ENSUING WEEK.

MON. Actuaries, 7.—'Construction of Tables by Method of Differences,' Mr. Gray.
TUES. Architects, 8.—'Recent Travels between Kashmir and Russian Frontier,' Sir H. C. Rawlinson.
WED. Engineers, 8.—'Permanent Way,' Mr. Williams.
THURS. Ethnological, 8.—'Invention, &c. of Writing Materials,' Mr. Crawford; 'On Mr. Crawford's Paper on Races,' Prof. Dadabhai Naorji.
FRI. Zoological, 9.—'Anatomy of Lemnoides,' Dr. Murie and Mr. St. G. Mivart; 'Birds Collected on the Ucayali,' Messrs. Slater and Salvin.
SAT. Archaeological Association, 9.
SUNDAY. Chemical, 8.—Anniversary.

FINE ARTS

SOUTH KENSINGTON MUSEUM.

Capt. Fowkes's design for the new building at South Kensington has not been abandoned, as some have asserted; Mr. Waterhouse has undertaken to superintend the execution of the work on behalf of the deceased officer.

Among the most interesting recent additions to the South Kensington Museum are the following articles:—Nearly one hundred examples of Japanese art and manufacture, comprising lacquered cups, boxes and covers of wood, decorated with pictures in dull gold, some inlaid with mother of pearl, and formed for various purposes, such as writing-desks, dressing-cases—one of the latter is fitted complete for a Japanese lady's use; also saucers, dishes, flower-pots, trays, bottles, &c., painted with blue; white pieces of embroidery in silk and gold thread on grounds of various colours; crape, figured silk, muslins, velvet, linen and leather, lacquered walking-canes, armour and horse-trappings, with stirrups and saddles of lacquered ware, gilt and stamped leather and silk cords. Weapons and models of boats of various savage nations presented by C. F. Man, Esq.; sixty-one articles, many of great interest and beauty. Seventy-five architectural models, in stucco, of portions of the Alhambra, purchased. Two Cairene wall-tiles, presented by Mr. F. Dillon. Silver trinkets, Algerian work, comprising head-ornaments, pins, brooches, earrings and censer. Moorish azulejos, fifteenth century, presented by the Rev. Greville J. Chester.

The Art-Schools at South Kensington have been better attended during the past year than ever before; consequently, the receipts from students' fees have been proportionally increased. More than 2,000*l.*, being an increase of nearly 200*l.* over the amount received last year, has been paid on this account. The actual results in respect to employment obtained by students who have been trained in these Art-Schools have been more than usually satisfactory during the official year 1865. Of the holders of national medallions the following are designated as having obtained good and regular employment:—Mr. Gundry, at Northampton, as a designer for iron-work; Mr. Brophy; Mr. Fildes, with Mr. Thomas, wood-engraver; Mr. Harris, with M. Helbronner, Regent Street.

Among the methods of mural decoration now proposed few, except those which are at once admirable and original, are more satisfactory than reproductions by junior artists of famous ancient works. For example, we recollect a proposal by Mr. Watts that public schools should be decorated with Flaxman's designs from Homer, and such like subjects; these might be drawn with sufficient

skill to give the admirable qualities of the originals by scores of clever youths now in our academies. Many of the compositions in Holbein's works, or those attributed to him, are peculiarly suitable to this purpose: the *Icones Veteris Testamenti*, or "Bible Cuts," which are so well known in this country, are perfect examples of what might be desired. In a like spirit to that which prompted the recommendation of Mr. Watts, and aiming especially at church-decoration, Mr. G. Plunkett, of the Art-School, South Kensington, has reproduced, in very low relief, to be cast in plaster, the famous design of 'St. Stephen before the Sanhedrim,' by Fra Angelico. For general purposes Mr. J. Griffiths, of the same school, has reproduced, also in low relief and to be cast in plaster, upon a panel about four feet in height, a portion of the 'Triumphs of Julius Caesar,' by Andrea Mantegna, now at Hampton Court. The work of copying has been well done in both cases.

FINE-ART GOSSIP.

WE remarked last week that further changes would probably occur in the list of architects who will consent to compete for the honour of designing the new Law Courts. The authorities persist in their refusal to add to the number of six gentlemen who shall have the opportunity of showing what they can do, notwithstanding that several architects desire to compete who have been already distinguished in competition for national works, and are of proved ability to execute that for which, at their own risk and cost, they desire to be allowed to do battle. After the resignation of Messrs. Hardwick and T. Wyatt, as stated by us last week, Messrs. R. Brandon and T. Deane were nominated in their places, and have, we believe, accepted the challenge; Mr. Deane is well known as the architect of the new buildings at Christ Church, Oxford. Since these changes, which modify the whole appearance of the list and essentially change the character of the competition, took effect, further alterations have been made. Mr. G. G. Scott and Mr. E. M. Barry declined in their turn; so that of the original six only Messrs. Street and Waterhouse remain competitors; the places of Messrs. Scott and Barry have been supplied by Messrs. Garling and, we believe, G. Somers Clarke. One cause of these repeated resignations was, that the Government made it a condition for the successful candidate's acceptance that he should undertake no new work for three years without the consent of the Treasury authorities. With regard to the style of the new Law Courts, the question may be considered as presumptively settled in favour of Gothic architecture; rumour says that one of our thoroughly English compromises is to be effected on this subject, so that neither the Classic nor the Gothic architectural belligerent shall be able to complain of partiality on the part of those who are unwilling, or unable, to discriminate between the two; accordingly men look for a Classic or Neo-Italian National Gallery to counterbalance the expected Gothic Law Courts. The terms for the competition are 800*l.* for each unsuccessful architect, and for the successful one a commission of five per cent. on the outlay of 850,000*l.*

The Birmingham Society of Artists now exhibits a large number of very interesting water-colour drawings, comprising specimens of the skill and genius of most of the English masters of that class, as well the living as the dead. Among the best of the productions of the latter are Turner's famous 'Bamborough Castle' and 'Windermere,' David Cox's 'Lancaster Sand,' 'Fruit' and 'Primrose.' Likewise several more valuable figure-subjects, by W. Hunt, J. Varley, Prout and De Wint, are well represented. Among works by living artists we find those of Messrs. P. F. Poole, E. G. Warren, Stanfield, F. W. Burton, F. Walker, Sir E. Landseer, Holman Hunt, Redgrave, and others of less note. The last class comprises several worthy local artists.

Mr. Hatton, Ship Street, Brighton, has published the fourth part of his 'Anatomy of Foliage,'

comprising Mr. E. F. tree as seen in winter of leaves.

Messrs. and Saturn interest: 7 gs. (Le W. Müller, P. H. Ca —Mr. El Mr. J. 147*l.* (L. (Anthony Scene, 1 Cows, 1 (Fletcher Card, 120 Lady Ro Creswick (Cox), — D. Robert (Maclean (Addison (Graves) 220*l.* (s. the Page 325*l.* (W 316*l.*, — (Willson)

Messrs. tures of Woodcut three d Goodall, Pictures (Miller), 240 gs. Lovers, Rescued Leaping The Sig Mr. N. S. Cook A Show (Richard Castle — The Co Early J Drawing decesses the M. St. Pier West Seaford (Vokin 150 gs.

TO-NI —Third Night No of the Soc in will. Pundee, Commem for Bonn only.

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comprising the horse chestnut, as photographed by Mr. E. Fox, representing a noble specimen of the tree as seen from the same point of view in summer and in winter. The example looks like a mountain of leaves. The photographs are admirable.

Messrs. Christie, Manson & Woods sold, on Friday and Saturday last week, the following pictures of interest: Mulready, *The Village Barber*, sketch, 7 gs. (Lewis), *Hampstead Heath*, 16 gs. (Cox),—W. Müller, *The Via Mala*, 78l. (Taylor),—Mr. P. H. Calderon, *After the Battle*, 37l. (Worrell),—Mr. Elmore, *Contemplation*, 95l. (Gambart),—Mr. J. R. Herbert, *The Halt at the Convent*, 147l. (Lloyd),—Mr. T. S. Cooper, *Repose*, 120l. (Anthony), *A River Scene*, 147l., *A Mountain Scene*, 147l. (Worrell), *Sheep*, 141l. (Maclean), *Cows*, 189l. (Cattley), *A Summer Day*, 215l. (Fletcher),—Mr. W. H. Knight, *The Trump Card*, 126l. (Lloyd),—Sir J. Reynolds, *Portrait of Lady Roche with a Dog*, 37l. 16s. (Graves),—Mr. Crewick, *Landscape, with a Windmill*, 194l. (Cox),—Mr. Dobson, *Rebekah*, 157l. (Evans),—D. Roberts, *Interior of a Church at Rouen*, 118l. (Maclean),—Mr. J. Faed, *Catherine Seyton*, 672l. (Addison),—Mr. Stanfield, *Lago d'Aosta*, 189l. (Graves),—Mr. Poole, *Scene from 'Cymbeline'*, 220l. (same),—Mr. F. R. Pickersgill, *Flight of the Pagan Deities at the Dawn of Christianity*, 325l. (Willis),—D. Roberts, *Mont St. Michel*, 316l.,—Mr. G. E. Hicks, *Billingsgate*, 304l. (Willson).

Messrs. Foster sold last week the following pictures of interest:—Drawings: Mr. B. Foster, *The Woodcutter's Daughter*, 85 guineas (Vokins),—three drawings, 250 gs. (Paterson),—Mr. W. Goodall, *A Brittany Interior*, 96 gs. (Lloyd). Pictures: Mr. Crewick, *The River Duddon*, 95 gs. (Miller),—Mr. T. S. Cooper, *Sheep on the Downs*, 240 gs. (Hooper),—Mr. Macleise, *The Scottish Lovers*, 400 gs. (Smith),—Mr. Ansdell, *The Rescued*, 275 gs. (M'Naughten),—Constable, *The Leaping Horse*, 440 gs. (Simpson),—Mr. Hook, *The Signal in the Horizon*, 520 gs. (Lefebvre),—Mr. N. Paton, *Hesperus*, 500 gs. (same),—Mr. T. S. Cooper, *Summer Evening*, 250 gs. (Cox), *A Showery Day*, 250 gs. (Revell), *Sheep*, 225 gs. (Richardson),—D. Roberts, *Edinburgh from the Castle Hill*, 285 gs. (Quentin),—Mr. F. Goodall, *The Conscript*, 110 gs. (Lefebvre),—Mr. Linnell, *Early Morning, milking-time*, 240 gs. (Marks). Drawings, property of the Rev. W. A. Soames, deceased, of Greenwich:—Prout, *Gothic Cross in the Market Place, Rouen*, 100 gs. (Vokins), *St. Pierre, Caen*, 365 gs. (Agnew),—C. Fielding, *West Cliff, Brighton*, 65 gs. (same),—View of *Seaford and the Cliffs from near Newhaven*, 225 gs. (Vokins),—W. Hunt, *Grapes and Bird's Nest*, 150 gs. (same).

MUSIC AND THE DRAMA

TO-NIGHT, SCOTCH CONCERT, March 24, St. James's Hall. —Third and Last of Miss Berry Greening's "People's Saturday Night National Concerts." All Scotch Songs and Pieces.—Band of the Scots Fusiliers.—Artists of Eminence.—Miss Berry Greening will sing "Auld Lang Syne," "Auld Robin Gray," "Bonnie Dundee," and Duett, "Huntingtower," with Mr. Frank Elmore.—Commence at Eight o'clock. Balcony Stalls, 6s. Balcony Seats, for Bonnets, 2s. 6d.—Every other part of the Hall, One Shilling only.

METHODS OF MUSICAL TEACHING.

7, Hamilton Terrace, March 20, 1866.

I hope you will allow me a few lines' space for illustration of the views I stated in my former letter,—namely, that in a national Musical Academy every Professor should teach according to his own method and his own conviction, and none be bound to a fixed text-book that was authorized and enforced by the rules of the institution,—since these views seem, from Mr. Chorley's remarks upon them in the *Athenæum* of March 17, to have been misunderstood, at least by that gentleman. He states, in support of a contrary principle, that the Fugue made no advance from the time of Bach to that of Beethoven. Certainly it did not; but the Symphony made the prodigious progress from its germinal state in the orchestral *suites* of the former composer to its perfection in the masterpieces of the latter. It may be supposed from Mr. Chorley's argument, however, that had the contemplated Academy been

established in the time of Bach, and the authorized text-book for the study of composition been then as far as possible perfected in its exposition of the several forms of construction then in use, it would now be unlawful for a Professor of this branch to teach the grand system of musical development exemplified in the Symphony, and to cite the great works of Haydn, Mozart, Beethoven, and Mendelssohn in proof of its capability, its comprehensiveness, and its endless versatility. On the same principle, a text-book, compiled before the time of Bach, would ignore the system of equal temperament; and, albeit the propriety of its adoption has recently been disputed by one of our most esteemed organists, there can be no question that the whole of modern music, including the forty-eight Preludes and Fugues which Bach wrote to illustrate the system, would be utterly impracticable did any other plan of tuning than that of equal temperament now prevail. Again, had a permanent text-book for claviers-playing—whether on the harpsichord or pianoforte is indifferent, as regards the laws of fingering—been legalized prior to the innovation of Bach and Couperin, a teacher would now not be allowed to direct his pupils to employ the thumb when playing on the pianoforte, but would surely be at his wit's end to show him how to execute passages without the aid of this essential member. Had the Median and Persian text-book for the violin been enacted when Corelli lived, it would now be forbidden to teach pupils to play higher than D in the whole shift or third position on the string; an anecdote being current that this famous executant refused to play a passage of Handel's which included E on the third ledger-line, affirming that this note was not in the orthodox scale of the instrument. Nay, had the text-book for the violin been dated a century later, it would now be treason to such a statute were any professor, to expound the method of fingering, to produce harmonics with an artificial nut, invented by Paganini. Had the rules of flute-playing been paralyzed before Boehm effected his admirable reconstruction of the flute, we should now be restricted to the fingering, if not the blowing also, available only for the old instruments, and it would be all but impossible to procure instruments upon which to practise. Had the laws of harmony been petrified two hundred years ago, it would be now a breach of discipline to explain the use of the unprepared dominant 7th, and of the second inversion of a common chord, not to say all the beautiful resources of modern chromatic harmony and melody, with which the discoveries of true genius have from time to time enriched the art. At the date of the foundation of the Royal Academy of Music, no text-book would have provided for the inculcation of the Gregorian modes, which were at that period as entirely out of thought as out of use among musicians; but a knowledge of which has now become indispensable, not only to familiarize us with an important though exceptional branch of music, but to enable us to contend against the clerical influence which strives to enforce this revived remnant of paganism upon general adoption. It is as needless as it would be easy further to multiply facts to prove that text-books, organized for a national academy at any of the periods to which allusion has been made, would be insufficient for the necessary, not to say complete, instruction of musicians in the present day. I will only add to the above, that, since the age of study in an artist's life never ceases, since his whole career may be hoped to be a course of improvement, it would indeed be wantonly arbitrary to insist that, in the utmost maturity of his acquirements, he should teach all and no more than he knew at the dawn of his experience in tuition. Who shall say that the stream of musical progress, whether in executancy or production, is arrested? Who shall say that the well of musical truth, whence most wonderful facts in the law of combination still continue to be drawn, is exhausted? If, as I trust, no one can be so daring, nay, so mad, as to assert these paradoxes, how can it be reasonable at any given moment, now or hereafter, to enact a code of rules for a course of musical instruction that shall define what is to be taught, and limit the explanations of professors in all time to come? I have sought your indulgence

thus far in no captious spirit of opposition to Mr. Chorley, but in the wish so to illustrate my previously-stated views, that they may be fairly judged in comparison with any that may be urged against them.

G. A. MACPARREN.

MUSICAL AND DRAMATIC GOSSIP.

Mr. Gye's programme of opera for the season to come undertakes, by way of works unheard in England, Ricci's 'Crispino e la Comare,' and Donizetti's 'Don Sebastiano.' His principal singers are announced to be these:—Mesdames and Mdles. Adelina Patti, Désirée Artôt, Carlotta Patti, Lemmens-Sherrington, Fricci, Pauline Lucca, Aglaja Orgeni, Deconei, and Vilda;—Signori Mario, Brignoli, Neri-Baraldi, Lucchesi, Rossi, Naudin, Fancelli, Nicolini, Faure, Ronconi, Graziani, Attri, Ciampi, Tagliacico, and Herr Schmid. The operas promised are 'L'Etoile du Nord,' 'Norma,' 'Les Huguenots,' 'Le Nozze di Figaro,' 'Fra Diavolo,' 'Dinorah,' 'Le Prophète,' 'Faust e Margherita,' 'Don Giovanni,' 'La Gazza Ladra,' 'Roberto il Diavolo,' 'La Favorita,' 'La Traviata.'

The late events at the *Popular Concerts* have been the 'Kreutzer Sonata' of Beethoven, played by Madame Arabella Goddard and Herr Joachim; and the Archduke Rudolph *trio*, by the same violinist, MM. Halle and Piatti.—At *Monday's Philharmonic Concert* Herr Joachim played a *concerto* by Vioti, and Mr. Cusins Beethoven's *Concerto* in E flat.—It is said that Mr. A. S. Sullivan's Symphony will be performed at one of the concerts of the *Musical Society*, the work having made an impression regarding which there can be no question.—Miss *Berry Greening* has given an Irish concert; a Scotch one is to come, to-night.—Mr. *Ransford* announces a third English concert. This outbreak of ballads is curious as a phenomenon, appearing at a moment when the taste for classical music is so signally developing itself throughout England.—*M. Jullien* gave an orchestral concert on Wednesday last.—'Acis and Galatea' will be performed at Sydenham to-day.

The "staple" (to use the market phrase) of concerts out of London is rising. A more varied programme than the third of the *Edinburgh Philharmonic Society* is not in our cognizance, comprising, as it did, Mendelssohn's *Shakespeare music*, Weber's 'Concert-Stück,' played by M. Daussoigne Méhul, Beethoven's 'Pastoral Symphony,' and other music by Haydn, Schumann, and M. Auber. Mr. A. Nicholson gave an *oboe solo*. Mdle. Drasdil was the singer, and among other songs presented the Abbate Francesco Rossi's magnificent *scena*, "Ah rendimi," from 'Mitrane,' disinterred, M. Fétis tells us, during the progress of his researches for his Historical Concerts. Considering the date of Rossi's birth (1835, on the same authority), the freshness of this song is as remarkable as its beauty.—To return after this digression. We are glad to hear from Leeds that the orchestral concerts given in the Town Hall there, with Mr. Halle at the head of his Manchester band, have been increasingly frequented, and what is more to the purpose, profitably to those who have organized them.—An exceedingly good performance of 'Naaman,' conducted by Mr. Costa, was given by the *Liverpool Philharmonic Society* on Tuesday last. The band had been somewhat reinforced; the Oratorio went off with spirit, and was most cordially received. The singers were Mesdames Rudersdorff and Sinton-Dolby, Miss Edmonds (who is rising rapidly in favour), Mr. Cummings, of whom the same may be said, and Mr. Patey.

Mr. Smith's leading Easter novelty at Astley's is to be 'Der Freischütz.'

The following, from a Correspondent at Rome, "takes up the wondrous tale" told last week in rather a different strain.—"Of music we have now almost a superabundance; for as dancing is prohibited during Lent, the gay world falls back on concerts. The Abbé Liszt's 'Sinfonia Danterica' deserves especial notice, if only for the extreme opinions which have been formed of it—some praising it to the skies, others placing it almost in the great poet's own Inferno. The object of the Abbé is to

illustrate the works of Dante, and if stunning noise and confusion can give any idea of the fabulous residence of the damned, he certainly has succeeded. Shrieks, groans, and every species of lamentation are only too well described: one instinctively closes his ears to shut out the horrid sounds; and it is a relief to listen to the softer melody of Beatrice. Those who adhere to the extreme German school of course admire the *Sinfonia* as one of the most wonderful productions of modern times. "Happy," said a scientific musician to me, "is Dante to have had such an expositor of his thoughts, and worthy is Liszt to be the expositor!" On the whole, however, it has failed to please the masses. It was performed on the 27th of February, and the 1st and 3rd of March, in the Sala Dantea, to crowded audiences.—"The Abbé Liszt's Mass, performed on Thursday week, in presence of a vast crowd which filled the spacious church of St.-Eustache, Paris, proves to have been the 'Gran Mass,' written in the year 1855, for the consecration of the Cathedral in that Hungarian town, which was published, as the *Athenæum* has told, at the expense of the Austrian Government,—probably, the most magnificent specimen of musical typography in existence. We have some acquaintance with the work, and the impression made disposes us to believe the opinion just which is passed on it in the *Gazette Musicale*. "Here," writes the critic, "we are embarked on the full tide of philosophical music, full, no doubt, of excellent intentions, of which the composer alone has the key;—music of intellect, which cannot express itself, as that which speaks to the heart does, and in which it has been thought possible to find new ways by the suppression of melody, by the multiplicity of tonal divagations." * * The movement of the parts, even those the most clearly in relief, takes in this Mass that undecided and strange form which leaves behind it the impression of vague disquiet, to which is added the physical fatigue of incessant modulations, which make the principal key forgotten." The Correspondent of the *Times* says, "that the general impression produced was one of disappointment." During the service, the Abbé played several interludes on the noble organ, among others, Mendelssohn's 'Wedding March.'

M. Saint-Saëns, an artist who, though clever and thoroughly accomplished, does not appear, as yet, to have found out a distinct path in composition, has been setting the grand scene of Corneille's 'Horace,' in the so-called declamatory style indicated by M. Berlioz, and brought to the highest point of *im-perfection* by Herr Wagner in his 'Tristan.' This was performed at one of the concerts of M. Pasdeloup, who on more than one occasion has shown leanings to the unhappily cacophonous "music of the Future." Herr Franz Lachner's second orchestral suite (something more sterling) has been also given at one of his late concerts.

Prince Poniatowski's 'Don Desiderio' has been revived at the Italian Opera in Paris.—An opera by the Duke de Massa is said to be in rehearsal at the same theatre.

A new Philharmonic Society, on a large scale, is to be founded in Paris, with the view, it is professed, of popularizing the masterpieces of orchestral and choral music, and of bringing forward new works of merit. It is evident that the exclusive glory of the once-famed *Conservatoire* concerts is passing away. The execution there is not what it was, neither is there any progress in liberality of selection.

The first volume of Mr. Thayer's 'Life of Beethoven,' in the uncomfortable German fashion of fragmentary publication, is going through the press at Berlin.—When are we to see the end of Dr. Crysanther's 'Life of Handel'!

At Berlin, on the King's birthday, a representation was to be given at Court of M. Offenbach's operetta, 'Monsieur et Madame Denis,' the principal parts to be sung by Mlles. Artôt and Orgeni, Madame Lucca and Herr Wowowsky, and the chorus, consisting of eight soldiers, by other artists of the opera.

At the last Leipzig *Gewandhaus Concert*, Meyerbeer's Overture to 'Struensee,' Schumann's Sym-

phony in *flat*, and Marschner's Overture to the 'Vampyr,' were performed.

M. Flotow has been giving, at Vienna, a new ballad, 'Die Libelle,' which is said to contain some of his best and most characteristic music.

Every account of opera that we receive from Milan, whether public or private, tells a sad story of Present *versus* Past. The artist who is said to please most at La Scala, and to be received, on the authority of a competent witness, "with deafening applause," as *Norma*, is Mlle. Fricki. 'Don Giovanni' is in preparation. 'L'Africaine,' however, our Correspondent assures us, attracts; though, being played without "cuts," the opera lasts five hours and a half (!) in performance.—An *opera buffa*, by Count Gabrielli, 'La Marchesa e il Ballerino,' has been given at the Teatro Goldoni, Naples, with great applause.

'La Fileuse,' a two-act opera, by M. Pénavaire, is in preparation at Antwerp.—'The Corsicans,' by Herr Gotze, is to be brought forward at the Weimar Theatre.

The theatre at Brest has been burnt down.

Our attention has been called to a most important omission in the notice of Schubert's Mass. While running hastily over the list of compositions, the name of Cherubini was left out. No reader need be told where we place that great man in the rank of European celebrities, and in nothing was he greater than in his church-music. To have overlooked him accidentally when the masters of his art were spoken of was an oversight which cannot be too soon repaired.

A new play, entitled 'Contagion,' by that best of living French legitimate dramatists, M. Émile Augier, has just been produced at the Odéon Theatre, in the presence of a crowded audience, made up of French royalty, nobility and the students of the Quartier Latin. Every allusion to the present condition of politics and manners in France was seized by a part of the public with an avidity and eagerness recalling (though with a difference) the excitement of the production of 'Figaro.' But the play is said to be not one of M. Augier's best.

Mr. Westland Marston's new comedy, for Mr. Sothern, rehearsed (so to say) in provincial theatres, previous to its being presented to a metropolitan audience on Easter Monday, appears, from general testimony, to be one of those pieces which will "serve the turn" of author, manager and artist.

The death of M. Pacini, the patriarch of musical publishers in Paris, is announced in the journals.

"In answer to a question," writes a Correspondent, "I may say that the German musical authority alluded to in the remarks on Mr. Macfarren's letter in the *Athenæum* offered last week, was Mendelssohn."

MISCELLANEA

Curious.—Dean Trench, in his 'English, Past and Present,' has observed, that a language suffers injury when any of its words lose their individuality of force and become more vague and more facile of application; and that this injury is specially severe when the word so changing is unique in its original meaning. I believe this change is at present taking place with regard to the word *curious*. By newspaper writers, and even by those who may be looked upon as authorities, this word is now employed as quite equivalent to *strange* or *remarkable*. Nothing is more common than to read in the daily prints of "curious coincidences." On every page we meet with some paragraph beginning "It is a curious fact"; or we may even read such a sentence as this—"The Emperor himself was present, but, *curiously* enough, he asked no questions." This use of the word is at once novel and absurd, and I cannot but think unknown in the writings of every good author. The word, as it has hitherto been employed by correct writers, has two meanings,—akin to each other, differing a little, but both very distinct from that of *strange* or *extraordinary*. It was primarily applied only to persons; bearing the meaning of *prying* or *inquisitive*; only *curious*, unlike these words, does not imply anything of moral blame. Curious men (or more usually "the curious"), as Addison wrote of them,

were simply those who intermeddled with all knowledge. But it is also, with sufficient sanction, applied to things. When so applied, it means *very nice* or *intricate*: e.g. an elaborate, delicate piece of stone, or ivory-work, say from China, we might correctly describe as "curiously carved." It appears to me that it is worth our while to try if we can keep this word in its strict, original signification. Surely it is a most wilful abuse of the word, when we have *remarkable*, and *strange*, and *quar*, and a host of others perfectly fitted to fill the place into which we are trying to push poor *Curious*.

Dundee, March, 1866.

Estimates for 1866.—The estimates for the current year contain sections as follows, which are referred to as new items: Museum of Patents and Mechanical Inventions, 10,000l.—University of London, 20,000l.; this is towards defraying the expense of erecting a building for the said University, the total estimate for which is 65,000l.—Chapter House at Westminster, 7,000l.; the total estimate, 25,000l.—Natural History Museum, 50,000l. Of former estimates continued we have, Westminster Bridge, 7,525l.—New Foreign Office, 63,500l.; total estimate, 223,516l., of which 147,446l. has been expended; 60,000l. was voted last year, and 206,100l. has been already voted.—Public Offices Site, 58,000l., of which the total estimate is 84,000l. (nothing was spent on this object up to the 31st of December last); 20,000l. was voted last year, and will be revoted in the sum of 58,000l. for the present year.—Probate Court and Registries, 23,500l.—Public Record Depository, 27,070l., of which 10,000l. is a re-vote. The total estimate comprises the following items: Erection of south-eastern wing of the Public Record Office, 30,000l.; fittings to the same, 13,850l.; erection of upper portion of the tower of the Repository, 12,320l.; fittings for the tower, 2,500l. For the general object, 28,750l. was voted last year.—The Nelson Column, Trafalgar Square, re-appears, let us hope for the last time, as follows: For four colossal couchant lions, 17,133l. 10s. 1d. (We like to be particular in a matter such as this, when the question is of doing honour to one of our greatest captains, who was killed in the public service at the Battle of Trafalgar, October 21, 1805—more than sixty years since. It is not to be supposed that we are always thus ungrateful; on the contrary, the Duke of York's Column was completed with commendable despatch, and has served his memory ever since.) Gross sum expended to 31st of December last, 5,183l.; required for this year, 6,000l.; voted last year, 9,500l. By the difference in the last two sums it would appear that the authorities expect to do exactly 3,500l. worth of work less than was produced up to last year; how this is to be done human imagination cannot conceive.—Patent Office, 11,600l. for extension of buildings in Southampton Buildings; Sheriff Court House, Scotland, 30,000l.; Metropolitan Fire Brigade, 2,500l.; Harbours of Refuge, 82,000l., comprising Dover, 25,000l., extension of the Pier Head, 10,000l. (the total estimate for this section is 650,000l., of which 621,000l. has been expended); Alderney, 40,000l., total estimate 1,300,000l., expended 1,207,000l.; Portland, 7,000l., expended 1,005,941l., total estimate 1,047,125l.; Holyhead and Portpatrick Harbours, 42,111l., the total estimate of 1,545,000l. is for the former, of which 39,350l. will be required this year; for the latter the total estimate is 45,610l., of which 500l. is required this year to complete the work. Public Buildings, Ireland, demand 90,663l. Among the estimates for Ireland appear 2,571l. (re-vote) for new Record Buildings, Dublin; 7,000l. Queen's University (new estimate); Ulster Canal, 5,000l. (new estimate). Lighthouses abroad take 38,160l. The total estimate for public works and buildings, in which Royal Palaces, &c. are included, is 993,906l., showing an increase of 164,533l. compared with the estimate of last year. Windsor Castle and its appurtenances appear for no less than 21,258l.; last year the amount was similar. Royal Palaces, in all, demand 48,925l. The sums above named are for public works and buildings only.

TO CORRESPONDENTS.—T. B.—W. W.—A. S.—T. H.—G. T.—H. F. H.—One of them (Mr. Madden's address is Leadenhall Street).—received.

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GEORGE GORDON MACPHERSON, Esq., Chairman, in the Chair.

The Notice convening the Meeting and the following Report and Statement of Accounts were read:—
The Directors beg to submit to the Proprietors the audited accounts for the year ended 31st December last, and to report that, after making ample provision for bad and doubtful debts, the available surplus is £20,254. 2s. 9d.

Out of this sum the Directors have paid two half-yearly dividends at the rate of 10 per cent. per annum, adding on each occasion a bonus of 15s. per share, thus making the total distribution for the year 16 per cent. free of income-tax, on the increased capital of one million and a half sterling. The balance, 10,254. 2s. 9d., is carried forward to profit and loss account for the current year.

The Directors have the pleasure to report that during last Session, an Act of Parliament was obtained for enabling the Bank to divide the original shares of 1000 each into two shares of 500 each. The sub-division has been carried out, and the capital of the Bank now consists of 60,000 shares of 500, each, of which 251 Per share have been paid up.

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The Directors regret the loss which the Bank has sustained by the death of their much esteemed colleague, General Duncan Sim. It is not intended to fill up the vacancy in the Direction thus occasioned.

The Proprietors will have to elect Auditors for the ensuing year, and the present Auditors, being eligible, offer themselves for re-election.

By order of the Board,
MACKINTOSH BALFOUR, General Manager.

No. I.

BALANCE-SHEET, 31st December, 1865.

Dr.	Liabilities.	
To paid-up capital	£1,500,000 0 0	
To reserved fund	500,000 0 0	
To amount due by the Bank on customers' balances, fixed deposits, and note circulation in China	6,816,469 11 5	
To ditto on acceptances by head office of bills drawn by branches	2,217,393 4 6	
To ditto on acceptances by head office under guarantee of branches or on lodgment of securities	1,379,693 19 3	
To ditto on exchange accounts, letters of credit, circular notes, &c.	5,168,209 8 5	
To profit and loss	250,254 2 9	
	£17,832,208 6 4	

Cr.	Assets.	
By cash in hand and at call at head office and branches	£4,286,746 18 8	
By Government securities	643,197 0 3	
By discounts, loans, credits, &c.	6,087,915 15 6	
By other securities, including gold and silver bullion, bills purchased, &c.	8,602,218 0 10	
By freehold premises in London, Edinburgh, Paris, Calcutta, Bombay, Madras, Kurrachee, Agra, Lahore, Shanghai, and Sydney, and leasehold property at the other branches	222,180 8 1	
	£17,832,208 6 4	

G. B. DALBY, Chief Accountant.

No. II.

PROFIT AND LOSS ACCOUNT, from 1st January to 31st December, 1865.

Dr.		
To payment of dividend on paid-up capital at 10 per cent. per annum for half-year ended June, 1865	275,000 0 0	
To bonus at 15s. per share	45,000 0 0	
To payment of dividend on paid-up capital at 10 per cent. per annum for half-year ended 31st December, 1865	75,000 0 0	
To bonus at 15s. per share	45,000 0 0	
	£290,000 0 0	
Balance carried forward	10,254 2 9	
	£290,254 2 9	

Cr.		
By balance brought forward from 31st December, 1864	£16,321 11 0	
By gross profits at head office and branches to 31st December, 1865 (after making provision for bad and doubtful debts)	266,260 6 9	
	£282,581 17 9	
Less interest allowed on current and deposit accounts	213,341 2 4	
Total expenditure of head office and branches, including rent, income-tax, taxes, stamps, salaries, and miscellaneous charges	110,163 19 8	
	£250,254 2 9	

G. B. DALBY, Chief Accountant.

We have examined the preceding statements (Nos. I. and II.) with the books, vouchers, and securities at the head office in London, and with the detailed returns and balance-sheets signed by the Auditors of the several branches, and we hereby certify to the correctness and satisfactory character thereof.

J. HILL WILLIAMS, Esq., Auditors.
W. FARR, Esq., Auditors.

London, March 12, 1866.

The following Resolutions were duly moved, seconded, and carried unanimously:—

1. That the Report and Accounts now submitted to the Meeting, and previously circulated to the Shareholders in Europe, be adopted.
2. That Colonel James Horburgh Macdonald, James Sydney Stoford, Esq., Charles Grenville Mansel, Esq., and James Thomson, Esq., be re-elected Directors for the year 1866.
3. That John Hill Williams, Esq., and William Farr, Esq., F.R.S., be re-elected Auditors for the present year.
4. That the thanks of the Shareholders be given to the Board of Directors, to the General Manager, &c. the London Managers, to the Inspectors, and to the Local Committees and Managers of the Branches for their able and satisfactory conduct of the Bank during the past year, and to the Auditors for their efficient supervision of the accounts.
5. That the thanks of the Meeting be given to the Chairman for his able conduct in the chair.

G. B. MACPHERSON, Chairman.

THE AGRA AND MASTERMAN'S BANK

(Limited).
Established in 1833. Incorporated by Royal Charter. Paid-up Capital, 1,500,000, (one million and a half sterling). Subscribed Capital, 3,000,000. (three millions sterling), in 90,000 Shares of 500. each. Number of Shareholders, 1,175. Reserved Fund, 500,000.

Head-Office—NICHOLAS-LANE, Lombard-street, London, E.C.

Directors.

GEORGE GORDON MACPHERSON, Esq., Chairman.
FREDERIC MILDRED, Esq., Deputy-Chairman.
George Hay Donaldson, Esq.
Lieut.-Col. Henry Doveton
Thos. Quisted Finnis, Esq., Ald.
Colonel James Holland
Lieut. Col. James H. Macdonald
Robert Guthrie Macgregor, Esq.
Charles Grenville Mansel, Esq.
Edward Masterman, Esq.
John Carrington Palmer, Esq.
William Peters, Esq.
Major-General James Ramsay
James Sydney Stoford, Esq.
James Thomson, Esq.
William Hardinge Tyler, Esq.

General Manager—Mackintosh Balfour.
London Manager—William Shipman.
Assistant Manager—T. F. Robinson.
Inspector of Branches—Richard Barnes.

Auditors—J. H. Williams, Esq., and William Farr, Esq., F.R.S.
Solicitors—Messrs. Upton, Johnson & Upton, 20, Austin-friars.

EDINBURGH BRANCH, 17, St. Andrew's-square.

Directors.

THOMAS RANKEN, Esq., 68, Queen-street, Chairman.
Daniel Ainslie, Esq., 48, Moray-place.
Benjamin Burt, Esq., M.D., 31, Charlotte-square.
George Blair, Esq., Advocate, Sheriff of Stirlingshire, 14, Charlotte-square.

Manager—Robert Hunter.

PARIS BRANCH, 10, Place Vendôme.

Directors.

M. ALEXANDRE DE LASKI, Chairman.
M. Arles Dufour, C. * Member of the Chamber of Commerce of Lyons, and of the Council-General of the Rhone.
M. Edouard Delesclot, O. * Director of the Messageries Impériales.
M. H. B. Lynch, C.B.
M. J. B. Pastre, O. * President of the Chamber of Commerce of Marseilles.
M. Charles Sautter, * Banker, Director of the Crédit Lyonnais.

Branches in Calcutta, Bombay, Madras, Kurrachee, Agra, Lahore, Shanghai, Hongkong, Sydney, Melbourne.

Current accounts of firms and individuals are kept at the Head-Office, on the terms customary with London bankers, and interest allowed when the credit balance does not fall below 1000.

Deposits received at seven days' notice of withdrawal, at rates fluctuating with those of the Bank of England; and for longer periods at fixed rates, particulars of which may be obtained upon application.

Sales and purchases effected in British and Foreign Securities, in East India Stock and Loans, and Army, Navy and Civil Pay, and Pensions realized.

Every other description of banking business and money agency, at home and abroad, transacted.

Letters of credit and circular notes issued, payable at the chief cities of Europe and Asia, and also at Cairo and Alexandria.

Hours of business, 9 to 4; Saturdays, 9 to 3.

UNION ASSURANCE SOCIETY, FIRE AND LIFE.

81, CORNHILL (Corner of Finch-lane);
And 70, BAKER-STREET, Portman-square, London.
Instituted in the Reign of Queen Anne, A.D. 1714.

Directors, Trustees, &c.

James Bentley, Esq.
Daniel Britten, Esq.
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St. Preston Child, Esq.
Berth Drew, Esq.
William Gilpin, Esq.
John Hibbert, Esq.
Edmund Holland, Esq.
W. Burrows Lewis, Esq.
J. Remington Mills, Esq. M.P.
John Norley, Esq.
John Rogers, Esq.
Henry Rutt, Esq.
George Spencer Smith, Esq.
W. Foster White, Esq.
Col. Wilson, Ald.

Clement J. Oldham, Secretary.

LADY-DAY RENEWALS.

FIRE INSURANCE now DONE should be paid within fifteen days from the 25th inst.

Every description of business, with certain special exceptions, is entertained by this Company, which combines the advantages of a large accumulated Capital, every modern system of Insurance, and the experience of 150 years.

Rates of Premium proportionate to the risks to be protected.

The Duty now charged at the reduced rate of 1s. 6d. per cent.

Forms of Proposal (Fire and Life) sent free, and any information given upon application.

CLEMENT J. OLDHAM, Secretary.

March, 1866.

ALLIANCE ASSURANCE COMPANY.

Head Office—1, BARTHOLOMEW-LANE, BANK.

Subscribed Capital £5,000,000

Paid-up Capital £20,000,000

Invested Funds, upwards of 1,500,000

Annual Income, upwards of 270,000

Fire Business at Home and Abroad.

The full benefit of the Reduction of Duty given to the insured.

The sum of 1,000,000 in dwelling-house and furniture, formerly charged 2s. 5s., can be insured under the new arrangement for 1s. 10s.

New Life Prospectus, with variety of Tables.

Agents in almost every Town of the United Kingdom.

D. MACLAGAN, Secretary.

NOTICE.—THE RENEWAL RECEIPTS FOR THE LADY-DAY Quarter are now ready.

THE GUARDIAN FIRE AND LIFE ASSURANCE COMPANY.

Established 1801.

No. 11, LOMBARD-STREET, LONDON, E.C.

REDUCTION OF FIRE INSURANCE DUTY.

Subscribed Capital—TWO MILLIONS.

Total invested Funds, upwards of £5,750,000

Annual Income, upwards of £200,000

NOTICE IS HEREBY GIVEN, THAT FIRE POLICIES, which EXPIRE at LADY-DAY must be RENEWED within Fifteen Days at this Office, or with the Company's Agents, throughout the Kingdom, otherwise they become void.

All Insurances now have the benefit of the REDUCED DUTY of 1s. 6d. per cent.

For prospectus and other information apply to the Company's Agents, or to

T. TALLEMACH, Secretary.

£250,000 HAVE BEEN PAID

as COMPENSATION FOR

ACCIDENTS OF ALL KINDS

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INVESTED CAPITAL AND RESERVE FUND, 50,000.

ANNUAL INCOME, £8,000.

AN ANNUAL PAYMENT OF 3s. to 6s. 6s. secures

£1,000 in case of Death, or £26 per Week

in case of Injury, to any person, in any shape

Offices—64, CORNHILL, and 19, REGENT-STREET.

WILLIAM J. VIAN, Secretary.

SUN LIFE ASSURANCE SOCIETY.

THREEDNEEDLE-STREET, and

CHRAIG'S-COURT, CHARING CROSS, LONDON.

The attention of persons desirous of making a provision for their Families by means of Life Assurance is directed to the great amount importance of resorting for that purpose to an Office of

ESTABLISHED CREDIT.

Amongst the advantages offered by this old-established Society, persons effecting Assurances now are—

LOW RATES OF PREMIUM,

especially for Young Lives,

PAYABLE ANNUALLY, HALF-YEARLY, OR QUARTERLY

PARTICIPATION IN 80 PER CENT. OF THE PROFIT

A BONUS EVERY FIVE YEARS,

apportioned to Policies on which three or more Annual Premiums have been paid at the period of division, and received in Cash, or applied in augmentation of the Sum Assured, or in deduction of the Premiums, at the option of the Policy-holder.

N.B. Proposals are now received, and Assurances may be effected at the Office in Craig's-court, as well as at the Chief Office in Threeneedle-street.

JAMES HARRIS, Actuary.

EASY CHAIRS, COUCHES, and SOFAS

BEST QUALITY.

Upwards of 300 different shapes constantly on view for selection and immediate delivery. Easy Chairs made to any shape or approval. At T. H. FILMER & SONS' Manufactory, 31, 33, and 35, BERNERS-STREET, W., and 34 and 36, CHARLES STREET, Oxford-street, W.

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HEATON, BUTLER & BAYNE,

GARRICK-STREET, COVENT-GARDEN, LONDON.

ILLUSTRATED CATALOGUE, 3s. 6d. post free.

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A saving of 25 per cent. by using the "COMPOSITE HOUSEHOLD SOAP," especially prepared for Housekeepers and large Establishments. Dried, cut, in 4 lb. pieces, or stamped.

The City Soap Works—MILTON-STREET, LONDON, E.C.

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Wholesale only at the Works.

* See Address on each Piece.

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The Tooth Brushes each between the divisions of the Teeth—so hairs never come loose. Metcalfe's celebrated Alkaline Tooth Powder, 2s. per box.—Address 130a and 131, OXFORD-STREET.

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TUCKER'S PATENT.

Or "SOMMIER TUCKER," price from 25s.

Received the only Prize Medal or Honourable Mention given to BEDDING of any description at the International Exhibition, 1862.—The Jury of Class 30, in their Report, page 6, No. 2505, and page 11, No. 2014, say:—

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"—a combination as simple as it is ingenious."

"—as healthy as it is comfortable."

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ALLEN'S PATENT PORTMANTEAUS

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Ladies' Wardrobe Trunks, Dressing Bags, with Silver Fittings; Despatch Boxes, Writing and Dressing Cases, and 500 other articles for Home or Continental Travelling.—ILLUSTRATED CATALOGUE, post free.—J. W. ALLEN, Manufacturer and Patentee, 37, WEST STRAND, London, W.C.

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WHITE'S MOC-MAIN LEVER TRUSS is

allowed by upwards of 250 Medical Gentlemen to be the most effective invention in the curative treatment of HERNIA.

The use of a steel spring is avoided; a soft bandage being worn round the body, the requisite resisting power is supplied by the MOC-MAIN PAD and MAIN LEVER, fitting with so much ease and closeness that it cannot be detected, and may be worn during sleep. A descriptive Circular may be had; the Truss (which cannot fail to fit) forwarded by post, on the circumference of the body, two inches below the hips, being sent.

Price of a Single Truss, 18s., 21s., 26s., and 31s. 6d.; postage, 1d.

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ELASTIC STOCKINGS, KNEE-CAPS, &c.

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11. Family, and Courts of Europe.—The Public and Foreign Visitors to London, Manchester, or Liverpool, will find at Messrs. NICOLL'S ESTABLISHMENTS Garments ready for immediate use, or made to order at a few hours' notice.

For Gentlemen's Overcoats, from 2 to 4 guineas. Frock Coats

from 3 to 4 guineas. Morning Coats from 3 to 4 guineas, Jackets from 1 guinea. Waterproof Tweed Overcoats, 1 guinea. Cheviot Trousers from 16s. 6d. to 1 guinea. Fine Wool from 25s. to 35s. For Boys' Jacket, Vest, and Trousers Suits, from 1½ guineas. Knickerbocker Suits from 1 guinea. Highland Dress from

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DINNEFORD'S FLUID MAGNESIA.—The Medical Profession for thirty years have approved of this pure Solution of Magnesia as the best remedy for Acidity of

Stomach, Headache, Heartburn, Gout and Indigestion; and as a mild aperient it is especially adapted for Ladies and Children.
Prepared by
DINNEFORD & CO., CHEMISTS, &c.,
172, NEW BOND-STREET, LONDON, W.

And sold throughout the World by all respectable Chemists.
Caution.—See that "Dinneford & Co." is on each Bottle and read label over the cork.

THE FOLLOWING IS AN EXTRACT from the Second Edition (page 188) of the Translation of the Pharmacopœia of the Royal College of Physicians of London, by Dr. G. F. Collier, published by Longmans & Co.:—

It is no small defect in this composition (speaking of the taints aloes; yet we know that hæmorrhoidal persons cannot bear aloes, except it be in the form of COCKLE'S PILLS, which chiefly consist of aloes, scammony, and colocynth, which I think are formed into a sort of compound extract, the acidity of which

is obviated, I suspect, by an alkaline process, and by a fourth ingredient (unknown to me) of an aromatic tonic nature. I think no better and no worse of it for its being a patent medicine. I look at it as an article of commerce and domestic convenience, and do not hesitate to say, it is the best-made Pill in the kingdom;

muscular purge, a mucous purge, and a hydrogogue purge combined, and their effects properly controlled by a dirigant an corrigent. That it does not commonly produce hemorrhoids like most aloetic pills, I attribute to its being thoroughly soluble so that no undissolved particles adhere to the mucous membrane.

PEPSINE.—MORSON'S PEPSINE WINE
 —MORSON'S PEPSINE LOZENGES are perfectly palatable forms for administering this popular remedy for weak digestion.—Manufactured by T. MORSON & SON, 31, 33, 12

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Successful Treatment of Consumption, Diseases of the Chest,
Chronic Cough, General Debility, Loss of Appetite, &c., by the
Syrups of Hypophosphite of Lime, Soda, and Iron, and by the

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"Sir,—The beneficial effects we have derived from your Pulmon Wafers make us feel it a duty to offer you our gratuitous testimony to their superiority over any other remedy we have ever tried for colds, coughs, and hoarseness, so peculiarly troublesome to our profession." They have a pleasant taste. Sold by a

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—we mean PARR'S LIFE PILLS—the preventive and cure of
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Chemist.

WINE, the most palatable and wholesome Bitter in existence.
AN EFFICIENT TONIC,
 An unequalled stomachic, and a gentle stimulant.
Sold by Grocers, Italian Winehousemen, Wine-Merchants.

Sold by Grocers, Italian Warehousemen, &c. &c. &c.
Confectioners, and others, at 30s. a dozen.
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Wholesale Agents, E. Lewis & Co. Worcester.

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NORTON'S CAMOMILE PILLS

SOFT, DELICATE, and WHITE SKIN
with a delightful and lasting fragrance, by using

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 from 3 to 4 guineas. Morning Coats from 2 to 4 guineas. Jackets
 from 1 guinea. Waterproof Tweed Overcoats, 1 guinea. Cheviot
 Coats, 1 guinea. Suits, 2 to 4 guineas. Fine Wool from 2s. to 5s.
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Pure Solution of Magnesia as the best remedy for Acidity of Stomach, Headache, Heartburn, Gout and Indigestion; and as a mild aperient it is especially adapted for Ladies and Children. Prepared by
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172, NEW BOND-STREET, LONDON, W.
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PEPSINE.—MORSON'S PEPSINE WINE
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LOZENGES in Boxes at 2s. 6d. and 4s. 6d. each.
Pepsine Globules in Bottles at 2s., 3s. 6d. and 6s. 6d. each.

COUGHS, ASTHMA, and INCIPIENT
CONSUMPTION are effectually cured by
KEATING'S COUGH LOZENGES

which are daily recommended by the Faculty—Testimonials from the most eminent Physicians may be inspected—as the most effectual, safe, speedy, and convenient remedy for Cough and all Disorders of the Lungs, Chest, and Throat.

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MORE CURES OF COUGHS, COLDS, and HOARSENESS by DR. LOCKOCK'S PULMONIC WAFERS.—From Messrs. Fergayson & Son, Auctioneers, Leek :

Wafers make us feel it a duty to offer you our gratuitous testimonial money to their superiority over any other remedy we have ever known tried for colds, coughs, and hoarseness, so peculiarly troublesome to our profession." They have a pleasant taste. Sold by all Druggists at 1s. 1/4d., 2s. 9d., 4s. 6d. and 11s. per Box.

ENGLISH MEDICINES are everywhere and

Acceptable; and foremost among these is that favourite remedy of the British household—which every emigrant carries with him to his distant home in the far East or West, or at the Antipodes—we mean **PARR'S LIFE PILLS**—the preventive and cure of most of "the ills that flesh is heir to." May be had of any Chemist.

TONIC BITTERS.—WATERS' QUININE
WINE, the most palatable and wholesome Bitter in existence.

AN EFFICIENT TONIC,
An unequalled stomachic, and a gentle stimulant.
Sold by Grocers, Italian Warehousemen, Wine-Merchants,
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GENTLE APERIENT and a POWERFUL TONIC.
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